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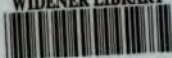
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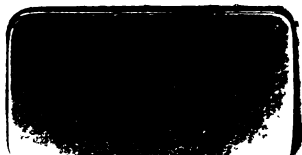
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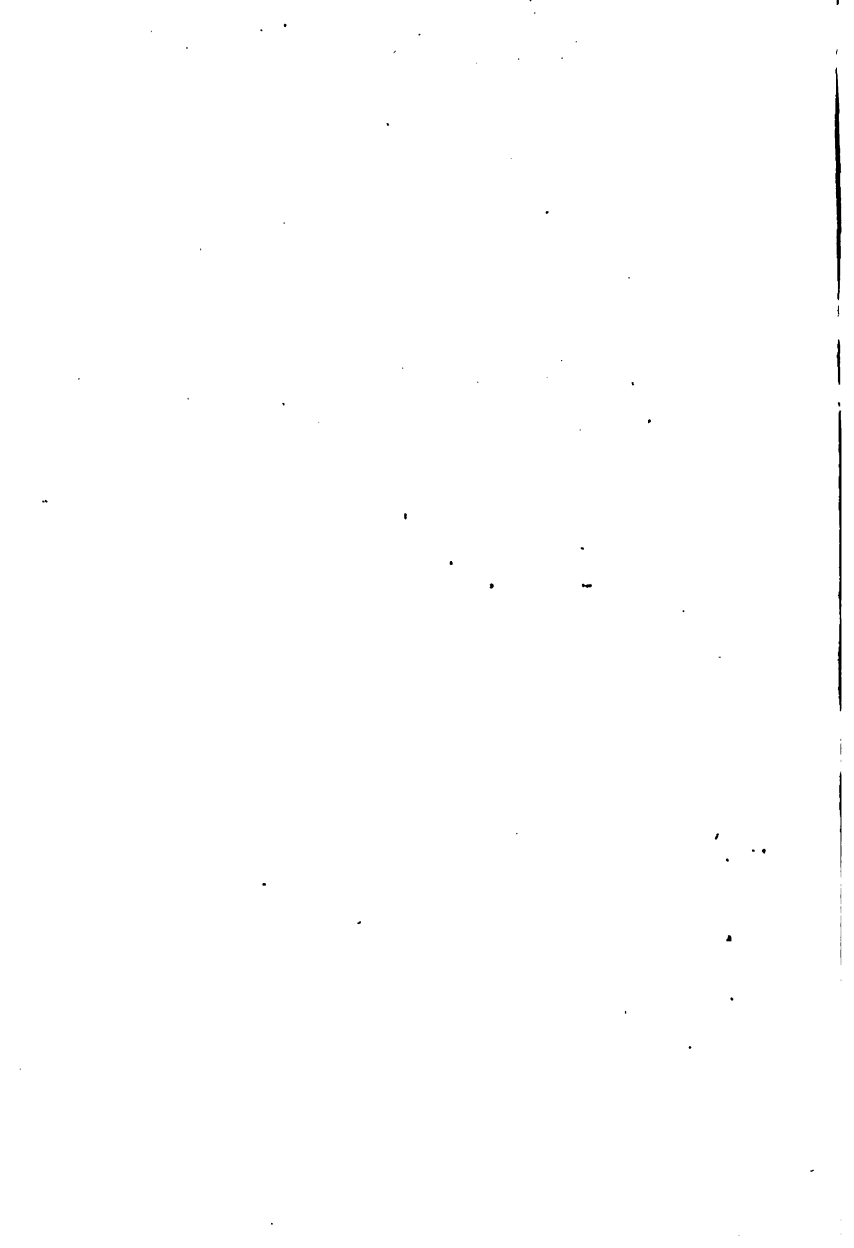
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EURIPIDES  
BACCHAE

EDITED

*WITH INTRODUCTION AND NOTES*

BY

A. H. CRUICKSHANK, M.A.

*Fellow of New College, Oxford*

PART I.—INTRODUCTION AND TEXT

Oxford

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## PREFACE

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THE editions which have helped me most in preparing this book are those of Kirchhoff, Paley, Sandys, and Tyrrell: I have also consulted Elmsley and Wecklein. Paley's judgement is usually wise, while the information of every kind collected by Dr. Sandys is so extensive that any school-editor is under continual obligation to him; Mr. Tyrrell's recently published edition is full of interesting and valuable notes bearing on the pure scholarship of the play.

The *Bacchae* differs from most Greek plays in the fact that it is found in only two MSS., while a large part of the play is only preserved in one. As this, from one point of view, renders the textual criticism easy, I have recorded the various readings with some fulness but not at all exhaustively, under the idea that one or two main principles of textual criticism could be presented to beginners by means of the instances of corruption which I have given. Similarly, as only a few scholia and glosses on the play are preserved, I have introduced them all into the notes, that boys, for example, in a sixth form, may have a clear notion of such things. I have tried, also, to give some elementary explanation of the choric metres, which happen to be somewhat easy



in the *Bacchae*, believing that to neglect these in reading a Greek play, is to ignore an interesting feature<sup>1</sup>.

The notes occasionally refer to Liddell and Scott's large lexicon for more detailed information about important words. Where words occur which are found only in Aeschylus and Euripides, the fact is noted. Such words are a common and important part of the style of Euripides. I have often given parallels from Latin in points of grammar, believing that the study of both languages is made more interesting by constant comparison.

Mr. Abbott, of Balliol College, and Mr. Haverfield, of Christ Church, have been extremely kind in making suggestions and corrections, and in revising the proof sheets generally, while I have to thank Mr. Hardie, of Balliol College, for several useful hints as to the choric metres of the play.

A. H. C.

<sup>1</sup> See a valuable article on this subject by Mr. W. R. Hardie in the *Classical Review* for June, 1892, with which I cordially agree.

# INTRODUCTION



## I.

§ 1. DIONYSUS<sup>1</sup> was the son of Zeus and Semele, daughter of Cadmus, king of Thebes. Hera, jealous of Semele, induced her to ask Zeus to visit her in his full splendour. On his doing so she was struck dead by a thunderbolt, but gave premature birth to a child, whom Zeus hid in his thigh, until the full time for his birth was come. He was then given to the nymphs of Nysa to educate.

The young god soon begins to wander in Eastern lands, teaching men everywhere to cultivate the vine. He is accompanied by a band of Asiatic women, wearing the skin of the fawn or the panther, crowned with ivy or smilax or vine, and bare-footed : sometimes with serpents twisted round their limbs. They carried in their hand the thyrsus or light wand, wreathed in ivy with a fir-cone at the top : their music was the flute and the drum. When Dionysus comes to Thebes, his birthplace, his worship is rejected : he punishes the women in consequence with madness, and a conflict begins with his cousin, the young king Pentheus. The vengeance which he took on him has several parallels in Greek mythology : Homer<sup>2</sup> and Aeschylus had already described the conflict of Dionysus with the Thracian king Lycurgus : the daughters of Minyas also resisted his worship (Ovid, *Metam.* 4), and were turned into bats.

<sup>1</sup> The name Bacchus, familiar to us in Latin, is comparatively rare in early Greek writers. *ὁ Βάκχος* in this play usually signifies 'the Bacchant.'

<sup>2</sup> *Iliad*, 6. 129.

§ 2. In 415 B.C. an obscure poet called Xenocles beat Euripides in the tragic contest with a trilogy of which the third play was a *Bacchae*. Indeed it was one of the favourite subjects of Attic tragedy<sup>1</sup>, and of its clumsy descendant at Rome. Aeschylus himself had written a trilogy on this theme, of which we have the names and a few fragments: Semele, Pentheus, and the Xantriae. It is quite possible that we should admire the *Bacchae* of Euripides less, if one of his predecessor's plays had come down to us.

§ 3. Euripides spent the closing years of his life at the court of Archelaus, king of Macedonia. This man, though he 'outheroded Herod' in the crimes by which he gained the throne<sup>2</sup>, was a wise and good king, and a distinguished patron of art and literature. Zeuxis painted frescoes for his palace: Agathon the tragedian and Timotheus the musician lived at his court. The references in the *Bacchae* to Pieria, a district of Macedonia (ll. 409, 565), Olympus (l. 561), Axios (l. 569) are specially appropriate if we remember that the play was probably written at Aegae, the ancient capital of Macedonia.

§ 4. The worship of Dionysus was enthusiastically adopted by the wild inhabitants of this region. Whether it originated in Thrace or Phrygia, it appealed to the ardent natures of both these nearly-related tribes: nor would it take long for the contagion to spread to Macedonia. Plutarch, in his life of Alexander<sup>3</sup>, speaks as follows: 'All the women of this country have been from of old devoted to the Orphic and Dionysiac rites, imitating the Edonian and Thracian women on the banks of the Haemus. Olympias (the mother of Alexander) affected these possessions above all others, and carried her enthusiasm to a still wilder pitch, bearing about in the revels great tame serpents, which often crept out of the ivy and the mystic baskets, and entwined themselves round the staves of the women and their

<sup>1</sup> Cf. Patin's *Études*, 2. 237.

<sup>2</sup> Cf. Plato's *Gorgias* (470 D-471 D).

<sup>3</sup> Cap. 2.

garlands, to the horror of the men.' This phenomenon, which was wholly un-Greek, for (as Dr. Sandys has pointed out) the Maenads of Greek art have no counterpart in the real life of Athens or Thebes, may have suggested the subject of this play.

§ 5. It may have been written before the *Frogs* of Aristophanes, but cannot have been known to the comic poet, as otherwise reference would have been made to it in a play which deals so much with both Dionysus and Euripides<sup>1</sup>.

§ 6. It has often been said that the play is a palinode to that popular religion which Euripides, as a young man, assailed so bitterly and openly<sup>2</sup>. It cannot be proved that this was the intention of the play, but it certainly contains passages which show that years had 'brought the philosophic mind.' The passages ll. 392-4 and ll. 882-890, both in choruses, and therefore probably expressing the poet's own views, declare more strongly than any others in Euripides the fact of divine providence and a moral government of the world. There is, as Mr. Tyrrell says, 'an ethical contentment and speculative calm' in the play. The poet whose praises of σοφία in his early plays are almost wearisome<sup>3</sup>, now condemns τὸ σοφόν, i.e. rationalism and over-subtlety in religion. He declares that the wisest course is to obey the people's decision in such matters. The moral of the play seems to be that the worship of Dionysus, that is to say of joy and fervour, not merely of wine, like that of Aphrodite, is a great requirement of human nature, to ignore which will bring terrible consequences. Pentheus suffers in the later, as Hippolytus in the earlier play: the one because he holds aloof from what all men observe, the other because he narrowmindedly refuses to

<sup>1</sup> Hence Patin (2. 238) is probably wrong in thinking the production after Euripides' death to be really a revival in his honour.

<sup>2</sup> It may be useful to give here some of the chief passages where Euripides assails popular religion: *Electra*, 1245; *Androm.* 1161-5; *Herc. Fur.* 339; *Iph. Taur.* 380, 570; *Hec.* 489; *Troad.* 884; *Ion* 384-7, 436-451; *Fragg.* 483, 793, 1030.

<sup>3</sup> Paley, i. xxx.

make a step in advance in religion, in the company of the rest of the community.

§ 7. The general attitude of Euripides to religion is inconsistent: Mr. Dyer<sup>1</sup> has pointed out that the mere fact of his producing plays yearly at a religious festival, marks the gulf between him and a modern sceptic. At the same time it is impossible to believe that he did not feel the objections which might be felt to the cruelty of Dionysus in this play, or of Cypris in the *Hippolytus*. Monsieur Patin<sup>2</sup> says very truly, 'Il composa sa tragédie sur des données de leur nature invariables, en quelque sort inviolables, soustraites à la libre disposition de l'écrivain, comme aussi au contrôle de la critique; il ne se proposa que d'en tirer littérairement le meilleur parti possible, leur témoignant . . . une déférence officielle.'

§ 8. It is significant that a late Christian writer has used this among other plays of Euripides, to construct a religious cento called the *Christus Patiens*. The great Goethe and other critics have observed what cannot fail to strike the most cursory observer, a parallel between Christ before Pilate, and Dionysus before Pentheus. The divine principles of our religion, of conquest by suffering, of turning the other cheek, of strength made perfect in weakness, make the discrepancy as great as the resemblance.

§ 9. Dionysus in this play is disguised as one of his own votaries, until he appears at the end: he is the young 'Theban' Dionysus in the prime of manhood, not the grave dreamy-bearded type of earlier Greek art<sup>3</sup>. Conscious of his strength, he allows Pentheus to trifle with him: later in the play his

<sup>1</sup> *Gods in Greece*, 136.

<sup>2</sup> 2. 240; cf. also his remarks on the *Hippol.* I. 44.

<sup>3</sup> The earlier type may be seen on a Theban coin in Roscher's *Lexicon*, p. 1114, with heavy beard and thick hair, crowned with ivy. 'The downturned eyes and spiritualized expression of self-absorbed enthusiasm give it a weighty place in the development of the type.'

asides have the ferocity of a wild beast. The dignity of the god is preserved intact by the fact that he is disguised during the whole play: and in passing we may ask who did the traditional religion the most harm by his treatment of Dionysus; Aristophanes in the *Frogs*, or Euripides in the *Bacchae*?

§ 10. Pentheus reminds us of Sophocles' Oedipus the King: he is quick-tempered and rough, so that we do not much sympathize with his fate, though we feel its horror. Mr. Tyrrell<sup>1</sup> has quoted an interesting passage of Dicaearchus, showing that Pentheus is typical of Thebans in general: *θρασεῖς καὶ ὑβρισταὶ καὶ ὑπερήφανοι πληκταὶ τε καὶ ἀδιάφοροι πρὸς πάντα ξένον καὶ δημότην . . . τὴν δὲ ἐκ τοῦ θράσους καὶ τῶν χειρῶν προσάγοντες βίαν*. Here in fact, if anywhere in Greece, the new cult would collide with established prepossessions. The characteristic of Pentheus is *ὑβρις*: he pushes everything to an extremity: he loses his head at once, and is ready to believe the worst of all concerned: he disbelieves in the gods. The moral of the play is clearly stated in l. 1326.

§ 11. Cadmus and Tiresias are in two respects more in the earlier manner of Euripides: first, they express themselves about religion with a common-sense which is wantonly rough: secondly, the incongruity of age and Bacchic revelling seems to lend a humorous element to the drama, at which Euripides probably aimed in several of his plays.

§ 12. The mutilation of the play prevents our forming a due estimate of Agave: but her gradual return to reason is admirably managed<sup>2</sup>. We can hardly doubt that we have lost the most moving speech that even Euripides ever wrote. The situation is heartrending: a mother who has unknowingly murdered her son, enters with his head transfixed on a spear. She then recovers her senses gradually, and utters a lamentation

<sup>1</sup> p. xxxiii.

<sup>2</sup> Patin (2. 267) has rendered this scene in a masterly way.

over his mangled body. This is the finest kind of Recognition, according to Aristotle<sup>1</sup>, 'when a man does something in ignorance, and then finds out what he has done: for there is no excess of horror, and the discovery of the truth is affecting.' Only a genius could grapple with such a situation. Longinus<sup>2</sup> tells us that Euripides took great trouble in representing madness and love in his plays, and that he excelled in both respects. It is to be remembered that the madness of Agave is inflicted on her for her denial of the divinity of Dionysus.

§ 13. The chorus of Asiatic women are threatened by Pentheus (ll. 510-4), but not punished. In fact the king was too busy to attend to them: hence there is no grave improbability in their remaining unmolested. They probably used the drum, as well as the flute, an unusual feature in a Greek play<sup>3</sup>.

§ 14. The wild lyrical metres are admirably suited to the subject: the Ionic a minore and dochmiac preponderate. The chorus enter without anapaests: indeed this metre only occurs at the close of the play<sup>4</sup>. In the Epeisodia, according to Hartung<sup>5</sup>, as many as fifty senarii begin with an anapaest, while in 950 verses there are 368 resolved feet. This is a larger proportion than in the earlier plays of Euripides, and certainly much in excess of that observed in the *Philoctetes* of Sophocles, his latest play, probably written under the influence of his younger rival.

§ 15. Both the MSS. of the play date from the fourteenth century: the Palatine (P. or B.) is in the Vatican library (no. 287), the Laurentian (C.) in the library at Florence. The latter stops at l. 755. The Parisian MSS. are mere transcripts of C. The *Bacchae* was not one of the nine plays of Euripides most read in the Middle Ages: hence the fewness of the MSS. Kirchhoff believes that P. and C. were taken from a copy of the archetype

<sup>1</sup> *Poetics*, 1454 a. 2.

<sup>2</sup> *De Sublim.* xv.

<sup>3</sup> l. 58.

<sup>4</sup> Except perhaps at l. 1190.

<sup>5</sup> *Eurip. Restitutus*, ii. p. 512.

of all the MSS. of Euripides which we possess. That archetype was made by a grammarian in the twelfth century. The MSS. were not copied or kept with extreme care; but they have enough in common to make it evident that they come from the same source; and it is improbable that either is copied from the other. The editors have differed considerably in their estimate of their relative value, but the balance of opinion is in favour of attaching more weight to P.

§ 16. The Aldine edition of Musurus, published in 1503, is founded on P., but is of slight value, as the various readings which it contains are simply conjectures by Musurus.

§ 17. The only scholia to the *Bacchae* are to be found in C. They are all recorded in the notes on the passages where they occur<sup>1</sup>. C. also has glosses at ll. 97, 151, 520 and 525. P. has one or two notes, e. g. at ll. 87 and 451.

§ 18. It may be useful in passing to give a strict definition of scholium gloss and glossema<sup>2</sup>. Scholium originally means 'the statement of the way in which a particular school (σχολή) takes a word or phrase or passage.' Gloss is 'an obsolete or foreign word, needing explanation.' Glossema is 'an easier word explaining a more difficult.' But it is to be noted that English usage has now sanctioned the use of the word gloss in the sense of glossema.

§ 19. Indirect evidence for the play is supplied by (1) Nonnus<sup>3</sup>, an Epic writer of the fourth century A. D., of whose *Dionysiaca*, books 44-46 are a paraphrase of the *Bacchae*; (2) the *Christus Patiens*<sup>4</sup>, a sacred drama falsely ascribed to Gregory of Nazianzus. The *Eicones* of Philostratus also gives help in one

<sup>1</sup> ll. 451, 538, 611, 709.

<sup>2</sup> Rutherford's *Thucyd.* Bk. iv. p. xxxiii.

<sup>3</sup> Cf. note on l. 1330 a.

<sup>4</sup> Agave's missing speech might be reconstructed (and the attempt has been made) from many of the Virgin's speeches, e. g. from passages beginning at ll. 453, 501, 690, 738, 898, 950, 1110, 1255, 1274, 1309 (in particular), 1450.



or two passages, while the rhetor Apsines sketches the missing speech of Agave.

§ 20. That the play was often revived, we learn from Plutarch, like other plays of the same author, at great expense<sup>1</sup>. The stories which connect it with Alexander (l. 266), Plato and Aristippus (ll. 836, 853) show that it was well known: while it is linked in history with the disaster at Carrhae (l. 1171). Agave, with her son's head in her hands is the type in Horace of unconscious madness<sup>2</sup>: Dionysus before Pentheus embodied the Stoic ideal of a good man<sup>3</sup>. Allusions to the legend are indeed frequent in literature<sup>4</sup>, and probably due to this play rather than its rivals by less famous authors.

§ 21. The severest critics of Euripides have allowed the brilliancy of the *Bacchae*: some have gone so far as to put it first of his works: even the malignant Schlegel puts it second only to the *Hippolytus*. The theme, it is true, is distressing: but that is nothing new in Greek tragedy. It is delightful to think that Euripides in his declining years, was still in full mental vigour; like Moses, his natural strength had not abated. We possess two of his last plays: the *Bacchae* and the *Iphigenia at Aulis*. The romance, pathos and freshness of the latter would be enough to put it high among his works, but for the sadly imperfect state in which it has come down to us. The *Bacchae* has fortunately suffered less. Its subject is noble. Its treatment is suited to the subject: metre and rhythms combine to give the desired orgiastic effect. The play has the usual brilliancy and Attic 'distinction' of style, peculiar to Euripides. The plot moves rapidly and clearly, yet without complexity. The Choral Odes are all to the point, so that there is unity throughout, while the characters are admirably discriminated.

If it be the dramatist's function to move the feelings, it is

<sup>1</sup> *De gloria Athen.* cap. 6.

<sup>2</sup> *Sat.* ii. 3. 303.

<sup>3</sup> *Hor. Ep.* i. 16. 73.

<sup>4</sup> Cf. Theocritus, *Idyll*, xxvi; Seneca's *Oedipus*, 441; Statius' *Thebaid*, 4. 562-9; Persius (or ? Nero), 1. 100.

hard to imagine a case where this is more successfully done : if it be for the moralist to harmonize the principles of true religion with the abiding instincts of human nature, then the writer of this play has done his work well : if the imagination is to be delighted by brilliant narratives, or the fancy soothed by liquid and clear lyrics, and charming references to natural objects, in both respects this play is richly furnished. Its faults, a lapse of taste in religious matters, here and there, frigid etymology, a want of majesty in the diction of the senarii, belong to the irreverent age rather than to the man. Here Euripides has achieved that artistic unity, which we miss in some of his plays : and while we grant that the language of Aeschylus captivates the mind and lingers longer in the memory ; while we miss the equability and majesty of Sophocles, we must confess that to the third of the great dramatists belong excellencies to which the others did not attain. Without sacrificing the noble form and repose of the Attic tragedy, he has here created characters which live, and represent to us the seething excitement of humanity in some of its ardent phases. With the worship of Dionysus, the spirit of joy has begun to gain the day over the gloomy pessimism of early Greek thought : a principle, the assertion of which helps to extricate true religion still further from mythology.

## II. The god Dionysus.

Dionysus has many and contradictory aspects : he is primarily the Thracian hunter, delighting in raw flesh, and that even of human beings : he is the infant Zagreus torn in pieces by the Titans and returning to life again<sup>1</sup> : he is the god of the Underworld (Chthonius) found in combination with Demeter and Cora at Eleusis : at Delphi he is associated with Apollo, as the god of prophecy (and this was one of his original Thracian

<sup>1</sup> According to a legend ignored by Euripides the first Dionysus was son of Zeus and Persephone. On his death, Zeus gave Semele his heart to drink in a potion, which made her pregnant of the second Dionysus.

characteristics). He manifests himself in fire : he is the god of joy and life<sup>1</sup>, and preeminently of wine : also of the song and the dance : he is the god too of vegetation and particularly of trees (Endendros, Dendrites) : he inspires his enemies with fear and his votaries with madness, but he can also release therefrom (hence his titles of Eleutherius and Lysius<sup>2</sup>). The ox and the serpent, the fawn and the kid are associated with his worship, which seems to contain in it elements of primeval cannibalism fetichism and tree-worship.

It is plain amid much that is perplexing in our wealth of materials that the Greeks owed to Thrace much of the prophetic element in their religion, and the belief in immortality. The worship of Dionysus was thus an advance in religious thought. The orgiasmus or excitement of his worshippers is usually held to express sympathy with the various aspects of nature ; joy at the life and growth of the spring, sorrow at the advance of winter. The comparative mythologists, whom Wecklein follows, see in the legend of Zeus and Semele, a natural phenomenon : as the thunder causes the rain to fall from the swelling cloud, so Zeus, the god of the thunder, caused the untimely birth of "Υἱς (cf. ὦ) the old name of Dionysus. The analogy is at any rate obvious and striking.

Thracian and oriental (for Thracian and Phrygian are of the same stock) yet Greek, barbarous yet civilized, fierce yet effeminate and even cowardly, Dionysus, the 'first Macedonian conqueror'<sup>3</sup> of Greece, has been justly said to be a link between 'prehistoric man and his ugly ways'<sup>4</sup> and 'the widest and best worship known to the best spirits in the best days of the best community of Hellas'<sup>5</sup>.

<sup>1</sup> Cf. the song addressed to him as Φαλῆς Arist. *Ach.* 263.

<sup>2</sup> Some see in these titles a political significance. It is probable that the spread of the cults of Demeter and Dionysus coincided with the advance of democracy at Athens.

<sup>3</sup> Dyer's *Gods in Greece*, p. 79.

<sup>4</sup> Dyer, p. 173.

<sup>5</sup> Ibid. p. 81.

Though, however, by his consecration of the dithyramb and the drama, he is bound up with the highest intellectual life of Greece, we miss in our general conception of Dionysus that uniformly mild and bland majesty which among the Greek gods belongs alone to Apollo (cf. Dyer's *Gods in Greece*, chapters 3 and 4, for a powerful sketch of the various aspects of Dionysus : also Roscher's *Lexicon of Mythology*, article 'Dionysus,' and Baumeister's *Denkmäler*).

## ABBREVIATIONS



C. and P. The two Manuscripts.

D. Dionysus.

L. and S. Liddell and Scott.

S. Sandys.

T. Tyrrell.

## ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.



Διόνυσον ἀποθεωθεῖς, μὴ βουλομένον Πενθέως τὰ ἔργα αὐτοῦ ἀναλαμβάνειν, εἰς μανίαν ἀγαγὼν τὰς τῆς μητρὸς ἀδελφάς, ἡγάκασε Πενθέα διασπάσαι. ἡ μυθοποιία κεῖται παρ' Αἰσχύλῳ ἐν Πενθεί.

### Α Λ Λ Ω Σ.

Διόνυσον οἱ προσήκοντες οὐκ ἔφασαν εἶναι θεόν. ὁ δὲ αὐτοῖς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἐμμανεῖς γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναῖκας. ὧν αἱ τοῦ Κἀδμου θυγατέρες ἀφηγοῦνται τοὺς θιάσους εἰσὶν ἐπὶ τὸν Κιθαιρῶνα. Πενθεὺς δὲ ὁ τῆς Ἀγαύης παῖς παραλαβὼν τὴν βασιλείαν ἐδυσφόρει τοῖς γενομένοις. καί τινες μὲν τῶν βακχῶν συλλαβὼν ἔδησεν, ἐπ' αὐτὸν δὲ τὸν θεὸν ἀγγέλους ἀπέστειλεν. οἱ δὲ ἐκόντος αὐτοῦ κυριεύσαντες ἦγον πρὸς τὸν Πενθέα, κἀκεῖνος ἐκέλευσε δῆσαντας αὐτὸν ἔνδον φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διόνυσος, ἀλλὰ καὶ πράττειν πάντα ὡς κατ' ἀνθρώπου τολμῶν. ὁ δὲ σεισμὸν ποιήσας κατέστρεψε τὰ βασίλεια. ἀγαγὼν δὲ εἰς Κιθαιρῶνα ἔπεισε τὸν Πενθέα κατόπτην γενέσθαι τῶν γυναικῶν, λαμβάνοντα γυναῖκός ἐσθῆτα. αἱ δ' αὐτὸν διέσπασαν, τῆς μητρὸς Ἀγαύης καταρξαμένης. Κἀδμος δὲ τὸ γεγονὸς καταισθόμενος τὰ διασπασθέντα μέλη συναγαγὼν τελευταῖον τὸ πρόσωπον ἐν ταῖς τῆς τεκούσης ἐφώρασε χερσίν. Διόνυσος δὲ ἐπιφανεῖς τὰ μὲν πᾶσι παρήγγειλεν, ἐκάστῳ δὲ ἃ συμβήσεται διεσάφησεν, ἵνα μὴ ἔργοις ἢ λόγοις ὑπὸ τινος τῶν ἐκτὸς ὡς ἀνθρώπος καταφρονηθῇ.

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

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ΔΙΟΝΥΣΟΣ.

ΧΟΡΟΣ ΒΑΚΧΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΚΑΔΜΟΣ.

ΠΕΝΘΕΥΣ.

ΘΕΡΑΠΩΝ.

ΑΓΓΕΛΟΣ.

ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΑΓΑΥΗ.

# BACCHAE



## DRAMATIS PERSONAE

DIONYSUS.  
CHORUS of *Bacchae*.  
TIRESIAS.  
CADMUS.  
PENTHEUS.

SERVANT.  
FIRST MESSENGER.  
SECOND MESSENGER.  
AGAVE.

The Protagonist would take Pentheus and Agave; the Deuteragonist Dionysus and Tiresias; the Tritagonist Cadmus, Messenger 1, Messenger 2, Servant.

The best actor would be required for the part of Agave in the missing scene.

The play was produced at Athens after the death of the poet by the younger Euripides. The other plays of the trilogy were the *Iphigenia in Aulis*, and *Alcmaeon in Corinth*. It is probably to this trilogy that the first prize was awarded which we know was given to Euripides after his death.

### Prologue.

(*The Scene is in front of the royal palace on the Cadmeia, throughout.*  
*The tomb of Semele (6) is also visible.*)

### ΔΙΟΝΥΣΟΣ.

Ἦκω Διὸς παῖς τήνδε Θηβαίων χθόνα  
Διόνυσος, ὃν τίκτει ποθ' ἡ Κάδμου κόρη  
Σεμέλη λοχευθεῖσ' ἀστραπηφόρῳ πυρί·  
μορφὴν δ' ἀμείψας ἐκ θεοῦ βροτησίαν  
5 πάρειμι Δίρκης νόματ' Ἰσμηνοῦ θ' ὕδωρ.  
ὁρῶ δὲ μητρὸς μνῆμα τῆς κεραυνίας  
τὸδ' ἐγγὺς οἴκων καὶ δόμων ἐρείπια  
τυφόμενα δίου πυρὸς ἔτι ζῶσαν φλόγα,



ἀθάνατον ἼΗρας μητέρ' εἰς ἐμήν ὕβριν.

10 αἰνῶ δὲ Κάδμον, ἄβατον δὲ πέδον τόδε  
τίθησι, θυγατρὸς σηκῶν ἀμπέλου δέ νιν  
πέριξ ἐγὼ ' κάλυψα βοτρυνώδει χλόη.  
λιπῶν δὲ Λυδῶν τοὺς πολυχρύσους γύας  
Φρυγῶν τε, Περσῶν θ' ἡλιοβλήτους πλάκας

15 Βάκτριά τε τείχη τήν τε δύσχιμον χθόνα  
Μήδων ἐπελθὼν ' Ἀραβίαν τ' εὐδαίμονα  
' Ἀσίαν τε πᾶσαν, ἥ παρ' ἀλμυρὰν ἄλα  
κεῖται μιγάσιν Ἑλλησι βαρβάροις θ' ὁμοῦ  
πλήρεις ἔχουσα καλλιπυργώτους πόλεις,  
20 εἰς τήνδε πρῶτον ἦλθον Ἑλλήνων πόλιν  
κάκει χορεύσας καὶ καταστήσας ἐμὰς  
τελετάς, ἵν' εἶην ἐμφανῆς δαίμων βροτοῖς

\* \* \* \* \*

πρώτας δὲ Θήβας τῆσδε γῆς Ἑλληνίδος  
ἀνωλόλυξα, νεβρίδ' ἐξάψας χροός,

25 θύρσον τε δοὺς εἰς χεῖρα, κίσσινον βέλος,  
ἐπεὶ μ' ἀδελφαὶ μητρός, ἃς ἤκιστ' ἐχρῆν,  
Διόνυσον οὐκ ἔφασκον ἐκφῦναι Διός,  
Σεμέλην δὲ νυμφευθεῖσαν ἐκ θνητοῦ τινος  
εἰς Ζῆν' ἀναφέρειν τὴν ἀμαρτίαν λέχους,  
30 Κάδμου σοφίσμαθ', ὦν νιν οὖνεκα κτανεῖν  
Ζῆν' ἐξεκαυχῶνθ' ὅτι γάμους ἐψεύσατο.  
τοιγάρ νιν αὐτὰς ἐκ δόμων ᾤστρον ἐγὼ  
μανίαις· ὁρος δ' οἰκοῦσι παράκοποι φρενῶν  
σκευήν τ' ἔχειν ἡνάγκασ' ὀργίων ἐμῶν,

- 35 καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων, ὅσαι  
 γυναῖκες ἦσαν, ἐξέμνηνα δωμάτων  
 ὁμοῦ δὲ Κάδμου παισὶν ἀναμεμιγμέναι  
 χλωραῖς ὑπ' ἐλάταις ἀνορόφοις ἦνται πέτραις.  
 δεῖ γὰρ πόλιν τήνδ' ἐκμαθεῖν, κεῖ μὴ θέλει,  
 40 ἀτέλεστον οὖσαν τῶν ἐμῶν βακχευμάτων,  
 Σεμέλης τε μητρὸς ἀπολογήσασθαί μ' ὕπερ,  
 φανέντα θνητοῖς δαίμον', ὃν τίκτει Διί.  
 Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα  
 Πενθεὶ δίδωσι θυγατρὸς ἐκπεφυκῶτι,  
 45 ὃς θεομαχεῖ τὰ κατ' ἐμὲ καὶ σπονδῶν ἀπο  
 ὠθεῖ μ', ἐν εὐχαῖς τ' οὐδαμοῦ μνείαν ἔχει.  
 ὦν οὖνεκ' αὐτῷ θεὸς γεγῶς ἐνδείξομαι  
 πᾶσιν τε Θηβαίοισιν. ἐς δ' ἄλλην χθόνα  
 τάνθένδε θέμενος εὖ, μεταστήσω πόδα,  
 50 δεικνὺς ἐμαυτόν. ἦν δὲ Θηβαίων πόλις  
 ὀργῇ ξὺν ὄπλοις ἐξ ὅρους βάκχας ἄγειν  
 ζητῇ, ξυνάψω μαινάσι στρατηλατῶν.  
 ὦν οὖνεκ' εἶδος θνητὸν ἀλλάξας ἔχω  
 μορφὴν τ' ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν.  
 55 ἀλλ' ὦ λιπούσαι Τμῶλον, ἔρυμα Λυδίας,  
 θίασος ἐμός, γυναῖκες, ἃς ἐκ βαρβάρων  
 ἐκόμισα παρέδρους καὶ ξυνεμπόρους ἐμοί,  
 αἵρεσθε τὰπιχώρι' ἐν πόλει Φρυγῶν  
 τύπανα, 'Ρέας τε μητρὸς ἐμά θ' εὐρήματα,  
 60 βασιλεία τ' ἀμφὶ δώματ' ἐλθοῦσαι τάδε  
 κτυπεῖτε Πενθέως, ὡς ὁρᾷ Κάδμου πόλις.

ἐγὼ δὲ βάκχαις ἐς Κιθαιρῶνος πτυχὰς  
ἐλθὼν, ἵν' εἰσί, συµµετασχῆσω χορῶν.

Χορός.

Strophe I.

Ἀσίας ἀπὸ γαίας  
65 ἱερὸν Τρωῶλον ἀµείψασα θαάζω  
Βρομίῳ πόνον ἡδὺν κάματόν τ' εὐ-  
κάματον, Βάκχιον εὐαζομένα.

Antistrophe I.

τίς ὁδῶ; τίς ὁδῶ; τίς  
μελάβροις; ἔκτοπος ἔστω, στόμα τ' εὐφη-  
70 μον ἅπας ὁσιούσθω· τὰ νομισθέν-  
τα γὰρ αἰεὶ Διόνυσον ὑμνήσω.

Strophe II.

ὦ μάκαρ, ὅστις εὐδαίμων  
τελετὰς θεῶν εἰδὼς  
βιοτὰν ἀγιστεύει  
75 καὶ θιασεύεται ψυχάν,  
ἐν δρεσσι βακχεύων  
ὁσίοις καθαρμοῖσιν·  
τά τε ματρὸς μεγάλας ὀρ-  
για Κυβέλας θεμιτεύων  
80 ἀνὰ θύρσον τε τινάσσων  
κισσῶ τε στεφανωθείς  
Διόνυσον θεραπεύει.

- ἴτε βάκχαι, ἴτε βάκχαι,  
 Βρόμιον παῖδα θεὸν θεοῦ  
 85 Διόνυσον κατάγουσαι  
 Φρυγίων ἐξ ὁρέων Ἑλλάδος εἰς  
 εὐρυχόρους ἀγνιάς, τὸν Βρόμιον·

## Antistrophe II.

- ὃν ποτ' ἔχουσ' ἐν ὠδίνων  
 λοχίαις ἀνάγκαισι  
 90 παμέναις Διὸς βροντᾶς  
 νηδύος ἐκβολὸν μάτηρ  
 ἔτεκεν, λιποῦσ' αἰῶ-  
 να κεραυνίῳ πληγῇ·  
 λοχίοις δ' αὐτίκα νιν δέ-  
 95 ξατο θαλάμοις Κρονίδας Ζεὺς·  
 κατὰ μηρῷ δὲ καλύψας  
 χρυσέαισι ξυνερείδει  
 περόναις κρυπτὸν ἀφ' Ἥρας.  
 ἔτεκεν δ' ἀνίκα Μοῖραι  
 100 τέλεσαν, ταυρόκερων θεὸν  
 στεφάνωσέν τε δρακόντων  
 στεφάνοις, ἔνθεν ἄγραν θυρσοφόροι  
 μαινάδες ἀμφιβάλλονται πλοκάμοις.

## Strophe III.

- 105 ὦ Σεμέλας τροφοὶ Θῆ-  
 βαι στεφανοῦσθε κισσῷ·  
 βρύετε βρύετε χλοήρει

- μῖλακι καλλικάρπῳ,  
 καὶ καταβακχιούσθε  
 110 δρυὸς ἢ ἐλάτας κλάδοισι,  
 στικτῶν τ' ἐνδυτὰ νεβρίδων  
 στέφετε λευκοτρίχων πλοκάμων  
 μαλλοῖς· ἀμφὶ δὲ νάρθηκας ὕβριστὰς  
 ὀσιούσθ'· αὐτίκα γὰ πᾶσα χορεύσει,  
 115 Βρόμιος εὐτ' ἂν ἄγῃ θιάσους  
 εἰς ὄρος εἰς ὄρος, ἔνθα μένει  
 θηλυγενῆς ὄχλος  
 ἀφ' ἰστών παρὰ κερκίδων τ'  
 οἴσθηθαι Διονύσῳ.

## Antistrophe III.

- 120 ὦ θαλάμειμα Κουρή-  
 των ζαθέου τε Κρήτας  
 Διογενέτορες ἔναυλοι,  
 ἔνθα τρικόρυθες ἄντροις  
 βυρσότονον κύκλωμα  
 125 τόδε μοι Κορύβαντες ἡὔρον·  
 βακχεῖα δ' ἀνὰ συντόνῳ  
 κέρασαν ἡδυβόῃ Φρυγίων  
 αὐλῶν πνεύματι, ματρός τε 'Ρέας εἰς  
 χέρα θῆκαν, κτύπον εὐάσμασι βακχῶν.  
 130 παρὰ δὲ μαινόμενοι Σάτυροι  
 ματέρος ἐξανύσαντο θεᾶς,  
 εἰς δὲ χορεύματα

συνῆψαν τριετηρίδων,  
αἷς χαίρει Διόνυσος.

## Epode.

- 135 ἡδὺς ἐν οὖρεσιν, εὐτ' ἂν  
ἐκ θιάσων δρομαίων  
πέσῃ πεδόσε, νεβρίδος ἔχων  
ιερὸν ἐνδυτόν, ἀγρεύων  
αἷμα τραγοκτόνον, ὠμοφάγον χάριν,  
140 ἰέμενος εἰς ὄρεα Φρύγια Λύδιά θ'.  
ὁ δ' ἔξαρχος Βρόμιος εὐοῖ.  
ρεῖ δὲ γάλακτι πέδον, ρεῖ δ' οἶνον, ρεῖ δὲ μελισσᾶν  
νέκταρι, Συρίας δ' ὥς λιβάνου καπνός.  
145 ὁ βακχεὺς δ' ἔχων  
πυρσώδη φλόγα πεύκας  
ἐκ νάρθηκος αἴσσει  
δρόμῳ καὶ χοροῖς ἐρεθίζων πλανάτας  
ἰαχαῖς τ' ἀναπάλλων  
150 τρυφερὸν πλόκαμον ἐς αἰθέρα ρίπτων.  
ἄμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει  
τοιάδ' ὦ ἴτε βάκχαι,  
ὦ ἴτε βάκχαι,  
Τμῶλον χρυσορόου χλιδά,  
155 μέλπετε τὸν Διόνυσον  
βαρυβρόμων ὑπὸ τυμπάνων  
εὖια τὸν εὖιον ἀγαλλόμεναι θεὸν  
ἐν Φρυγίαισι βοαῖς ἐνοπαῖσί τε,

- 160 λωτὸς ὅταν εὐκέλαδος  
 ἱερὸς ἱερὰ παίγματα  
 βρέμη σύνοχα φοιτάσιν
- 165 εἰς ὄρος εἰς ὄρος· ἡδομένα δ' ἄρα  
 πῶλος ὅπως ἅμα ματέρι φορβάδι,  
 κῶλον ἄγει ταχύπουν σκιρτήμασι βάκχα.

Τειρεσίας.

- 170 τίς ἐν πύλαισι ; Κάδμον ἐκκάλει δόμων,  
 Ἀγήνορος παῖδ', ὃς πόλιν Σιδωνίαν  
 λιπὼν ἐπύργωσ' ἄστν Θηβαίων τόδε.  
 ἴτω τις, εἰσάγγελλε Τειρεσίας ὅτι  
 ζητεῖ νιν· οἶδε δ' αὐτὸς ὧν ἤκω πέρι
- 175 ἃ τε ξυνεθέμην πρέσβυς ὧν γεραιτέρφ,  
 θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν,  
 στεφανοῦν τε κῤᾶτα κισσίνοις βλαστήμασιν.

Κάδμος.

- ὦ φίλταθ', ὥς σὴν γῆρυν ᾗσθόμην κλύων  
 σοφὴν σοφοῦ παρ' ἀνδρός, ἐν δόμοισιν ὧν
- 180 ἤκω δ' ἔτοιμος τήνδ' ἔχων σκευὴν θεοῦ.  
 δεῖ γάρ νιν ὄντα παῖδα θυγατρὸς ἐξ ἐμῆς,  
 Διδύσσον, ὃς πέφην' ἐν ἀνθρώποις θεός,  
 ὅσον καθ' ἡμᾶς δυνατὸν αὖξασθαι μέγαν.  
 ποῖ δεῖ χορεύειν, ποῖ καθιστάναι πῶδα
- 185 καὶ κῤᾶτα σείσαι πολίον ; ἐξηγοῦ σύ μοι  
 γέρων γέροντι, Τειρεσία· σὺ γὰρ σοφός.  
 ὥς οὐ κάμοιμ' ἂν οὔτε νύκτ' οὔθ' ἡμέραν

θύρσφ κροτῶν γῆν' ἐπιλελήσμεθ' ἡδέως  
γέροντες ὄντες.

Τειρεσίας.

ταῦτ' ἐμοὶ πάσχεις ἄρα·  
190 κάγῳ γὰρ ἡβῶ κάπιχειρήσω χοροῖς.

Κάδμος.

οὐκοῦν ὄχοισιν εἰς ὄρος περάσομεν ;

Τειρεσίας.

ἀλλ' οὐχ ὁμοίως ἂν ὁ θεὸς τιμὴν ἔχοι.

Κάδμος.

γέρων γέροντα παιδαγωγήσω σ' ἐγώ.

Τειρεσίας.

ὁ θεὸς ἀμοχθεὶ κείσε νῶν ἡγήσεται.

Κάδμος.

195 μόνοι δὲ πόλεως Βακχίῳ χορεύσομεν ;

Τειρεσίας.

μόνοι γὰρ εὖ φρονούμεν, οἱ δ' ἄλλοι κακῶς.

Κάδμος.

μακρὸν τὸ μέλλειν· ἀλλ' ἐμῆς ἔχου χερὸς.

Τειρεσίας.

ἰδοῦ, ξύναπτε καὶ ξυνωρίζου χέρα.

Κάδμος.

οὐ καταφρονῶ γὰρ τῶν θεῶν θνητὸς γεγώς.



## Τειρεσίας.

- 200 οὐδὲν σοφίζόμεσθα τοῖσι δαίμοσι.  
 πατρίους παραδοχὰς ἄς θ' ὁμήλικας χρόνῳ  
 κεκτῆμεθ', οὐδεὶς αὐτὰ καταβάλλει λόγος,  
 οὐδ' εἰ δι' ἄκρων τὸ σοφὸν εὖρηται φρενῶν.  
 ἔρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,  
 205 μέλλων χορεύειν κῶτα κισσώσας ἑμόν.  
 οὐ γὰρ διήρηχ' ὁ θεὸς εἴτε τὸν νέον  
 ἔχρῃν χορεύειν εἴτε τὸν γεραίτερον,  
 ἀλλ' ἐξ ἀπάντων βούλεται τιμὰς ἔχειν  
 κοινὰς, δι' ἀριθμῶν δ' οὐδὲν αὖξεσθαι θέλει.

## Κάδμος.

- 210 ἐπεὶ σὺ φέγγος, Τειρεσία, τόδ' οὐχ ὄρας,  
 ἐγὼ προφήτης σοὶ λόγων γενήσομαι.  
 Πενθεὺς πρὸς οἴκους ὁδε διὰ σπουδῆς περᾶ,  
 Ἐχίονος παῖς, φ' κράτος δίδωμι γῆς.  
 ὡς ἐπτόηται· τί ποτ' ἐρεῖ νεώτερον;

## Πενθεύς.

- 215 ἔκδημος ὦν μὲν τῇσδ' ἐτύγχανον χθονός,  
 κλύω δὲ νεοχμὰ τήνδ' ἀνὰ πτόλιν κακά,  
 γυναῖκας ἡμῖν δώματ' ἐκλελοιπέναι  
 πλασταῖσι βακχεύουσιν, ἐν δὲ δασκίοις  
 ὄρεσι θαάζειν, τὸν νεωστὶ δαίμονα  
 220 Διόνυσον, ὅστις ἐστί, τιμώσας χοροῖς·  
 πλήρεις δὲ θιάσοις ἐν μέσοισιν ἐστάναι  
 κρατῆρας, ἄλλην δ' ἄλλοσ' εἰς ἐρημίαν

- πτώσσουσαν εὐναῖς ἀρσένων ὑπηρετεῖν,  
 πρόφασιν μὲν ὥς δὴ μαινάδας θυοσκόους,  
 225 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου.  
 ὅσας μὲν οὖν εἴληφα, δεσμίους χέρας  
 σώζουσι πανδήμοισι πρόσπολοι στέγαις·  
 ὅσαι δ' ἄπεισιν, ἐξ ὄρους θηράσομαι,  
 Ἰνώ τ' Ἀγαύην θ' ἥ μ' ἔτι κτ' Ἐχίονι,  
 230 Ἀκταίονός τε μητέρ', Αὐτονόην λέγω.  
 καὶ σφᾶς σιδηραῖς ἀρμόσας ἐν ἄρκυσι  
 παύσω κακούργου τῆσδε βακχείας τάχα.  
 λέγουσι δ' ὥς τις εἰσελήλυθε ξένος  
 γόης ἐπφοδὸς Λυδίας ἀπὸ χθονός,  
 235 ξανθοῖσι βοστρύχοισιν, εὖσμος κόμην,  
 οἰνωπός, ὅσσοις χάριτας Ἀφροδίτης ἔχων,  
 ὃς ἡμέρας τε κεύφρόνας ξυγγίγνεται  
 τελετὰς προτείνων εὐίους νεάνισιν.  
 εἰ δ' αὐτὸν εἴσω τῆσδε λήψομαι στέγης,  
 240 παύσω κτυποῦντα θύρσον ἀνασελόντά τε  
 κόμας, τράχηλον σώματος χωρὶς τεμών.  
 ἐκείνος εἶναί φησι Διόνυσον θεόν,  
 ἐκείνος ἐν μηρῷ ποτ' ἐρράφη Διός,  
 ὃς ἐκπυροῦται λαμπάσιν κεραυνίαις  
 245 σὺν μητρὶ, δίους δτι γάμους ἐψεύσατο.  
 ταῦτ' οὐχὶ δεινῆς ἀγχόνης ἔστ' ἄξια,  
 ὕβρεις ὕβριζέιν, ὅστις ἐστὶν ὁ ξένος·  
 ἀτὰρ τόδ' ἄλλο θαῦμα, τὸν τερασκόπον  
 ἐν ποικίλαισι νεβρίσι Τειρεσίαν ὀρῶ

- 250 πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων,  
 νάρθηκι βακχεύοντ'· ἀναίνομαι, πάτερ,  
 τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον.  
 οὐκ ἀποτινάξεις κισσόν ; οὐκ ἐλευθέραν  
 θύρσου μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ ;  
 255 σὺ ταυτ' ἐπείσας, Τειρεσία· τόνδ' αὖ θέλεις  
 τὸν δαίμον' ἀνθρώποισιν εἰσφέρων νέον  
 σκοπεῖν πτερωτοὺς κάμπύρων μισθοὺς φέρειν ;  
 εἰ μὴ σε γῆρας πολὺν ἐξερρύετο,  
 καθῆσ' ἂν ἐν βάκχαισι δέσμιος μέσαις,  
 260 τελετὰς πονηρὰς εἰσάγων· γυναιξὶ γὰρ  
 ὅπου βότρυος ἐν δαιτὶ γίγνεται γάνος  
 οὐχ ὑγιὲς οὐδὲν ἔτι λέγω τῶν ὀργίων.

Χορός.

- τῆς δυσσεβείας. ὦ ξέν', οὐκ αἰδεῖ θεοὺς  
 Κάδμον τε τὸν σπείραντα γηγενῇ στάχυν ;  
 265 Ἐχίονος δ' ὦν παῖς καταισχύνεις γένος ;

Τειρεσίας.

- ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς  
 καλὰς ἀφορμάς, οὐ μέγ' ἔργον εὖ λέγειν·  
 σὺ δ' εὐτροχὸν μὲν γλῶσσαν ὥς φρονῶν ἔχεις,  
 ἐν τοῖς λόγοισι δ' οὐκ ἔνεισί σοι φρένες.  
 270 θρασὺς τε δυνατὸς καὶ λέγειν οἶδός τ' ἀνὴρ  
 κακὸς πολίτης γίγνεται νοῦν οὐκ ἔχων.  
 οὗτος δ' ὁ δαίμων ὁ νέος δὲν σὺ διαγελᾷς,  
 οὐκ ἂν δυναίμην μέγεθος ἐξειπεῖν ὅσος

- καθ' Ἑλλάδ' ἔσται. δύο γάρ, ὦ νεανία,  
 275 τὰ πρῶτ' ἐν ἀνθρώποισι, Δημήτηρ θεά,  
 Γῆ δ' ἐστίν, ὄνομα δ' ὑπότερον βούλει κάλει·  
 αὕτη μὲν ἐν ξηροῖσιν ἐκτρέφει βροτούς·  
 ὁ δ' ἦλθεν ἐπὶ τάντίπαλον, ὁ Σεμέλης γόνος·  
 βότρυος ὑγρὸν πῶμ' εὔρε κείσηνέγκατο  
 280 θνητοῖς, ὃ παύει τοὺς ταλαιπώρους βροτούς  
 λύπης, ὅταν πλησθῶσιν ἀμπέλου ροῆς,  
 ὕπνον τε λήθην τῶν καθ' ἡμέραν κακῶν  
 δίδωσιν, οὐδ' ἔστ' ἄλλο φάρμακον πόνων.  
 οὗτος θεοῖσι σπένδεται θεὸς γεγώς,  
 285 ὥστε διὰ τοῦτον τ' ἀγάθ' ἀνθρώπους ἔχειν.  
 καὶ καταγελαῶς νιν, ὥς ἐνερράφη Διὸς  
 μηρῷ; διδάξω σ' ὥς καλῶς ἔχει τόδε.  
 ἐπεὶ νιν ἤρπασ' ἐκ πυρὸς κεραυνίου  
 Ζεὺς, εἰς δ' Ὀλυμπον βρέφος ἀνήγαγεν θεόν,  
 290 Ἥρα νιν ἤθελ' ἐκβαλεῖν ἀπ' οὐρανοῦ·  
 Ζεὺς δ' ἀντεμηχανήσαθ' οἷα δὴ θεός.  
 ῥήξας μέρος τι τοῦ χθόν' ἐγκυκλουμένου  
 αἰθέρος, ἔθηκε τόνδ' ὀμηρον, ἐκδιδοὺς  
 Διόνυσον, Ἥρας νεικέων χρόνῳ δέ νιν  
 295 βροτοὶ τραφῆναί φασιν ἐν μηρῷ Διός,  
 ὄνομα μεταστήσαντες, ὅτι θεᾷ θεὸς  
 Ἥρα ποθ' ὠμήρευσε, συνθέντες λόγον.  
 μάντις δ' ὁ δαίμων ὄδεν· τὰ γὰρ βακχεύσιμον  
 καὶ τὸ μανιῶδες μαντικὴν πολλὴν ἔχει·  
 300 ὅταν γὰρ ὁ θεὸς εἰς τὸ σῶμ' ἔλθῃ πολὺς,

- λέγειν τὸ μέλλον τοὺς μεμνηότας ποιεῖ.  
 Ἄρεώς τε μοῖραν μεταλαβὼν ἔχει τινά·  
 στρατὸν γὰρ ἐν ὅπλοις ὄντα κάπῃ τάξεσι  
 φόβος διεπτόησε, πρὶν λόγχης θιγείν·
- 305 **μανία δὲ καὶ τοῦτ' ἔστι Διόνυσου πάρα.**  
 ἔτ' αὐτὸν ὄψει κάπῃ Δελφίσιν πέτραις  
 πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα,  
 βάλλοντα καὶ σείοντα βακχεῖον κλάδον,  
 μέγαν τ' ἂν Ἑλλάδ'· ἀλλ' ἐμοί, Πενθεῦ, πιθοῦ.
- 310 **μὴ τὸ κράτος αὔχει δύναμιν ἀνθρώποις ἔχειν,**  
 μῆδ' ἦν δοκῆς μέν, ἡ δὲ δόξα σου νοσῇ,  
 φρονεῖν δόκει τι· τὸν θεὸν δ' εἰς γῆν δέχου  
 καὶ σπένδε καὶ βάκχευε καὶ στέφου κάρα.  
 οὐχ ὁ Διόνυσος σωφρονεῖν ἀναγκάσει
- 315 **γυναῖκας εἰς τὴν Κύπριν, ἀλλ' ἐν τῇ φύσει**  
 τὸ σωφρονεῖν ἔνεστιν εἰς τὰ πάντ' αἰεὶ.  
 τοῦτο σκοπεῖν χρή· καὶ γὰρ ἐν βακχεύμασιν  
 οὖς, ἥ γε σῶφρων οὐ διαφθαρῆσεται.  
 ὄρῃς, σὺ χαίρεις, ὅταν ἐφεστῶσιν πύλαις
- 320 **πολλοί, τὸ Πενθέως δ' ὄνομα μεγαλύνῃ πόλιν·**  
 κάκεῖνος, οἶμαι, τέρπεται τιμώμενος.  
 ἐγὼ μὲν οὖν καὶ Κάδμος, ὃν σὺ διαγελᾶς,  
 κισσῷ τ' ἐρεψόμεσθα καὶ χορεύσομεν,  
 πολὺὰ ξυνωρίς, ἀλλ' ὅμως χορευτέον,
- 325 **κοῦ θεομαχίσω σῶν λόγων πεισθεὶς ἕπο.**  
 μαίνει γὰρ ὥς ἀλγιστα, κοῦτε φαρμάκοις  
 ἄκη λάβοις ἂν, οὔτ' ἀνευ τούτων νοσεῖς.

## Χορός.

ὦ πρέσβυ, Φοῖβόν τ' οὐ καταισχύνεις λόγοις  
τιμῶν τε Βρόμιον σωφρονεῖς μέγαν θεόν.

## Κάδμος.

- 330 ὦ παῖ, καλῶς σοι Τειρεσίας παρήνεσεν·  
οἶκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων.  
νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖς.  
κεῖ μὴ γὰρ ἔστιν ὁ θεὸς οὗτος, ὥς σὺ φῆς,  
παρὰ σοὶ λεγέσθω· καὶ καταψεύδου καλῶς  
335 ὥς ἔστι Σεμέλης, ἵνα δοκῇ θεὸν τεκεῖν,  
ἡμῖν τε τιμὴ παντὶ τῷ γένει προσῇ.  
ὄρας τὸν Ἀκταίωνος ἄθλιον μόρον,  
δν ὠμόσιτοι σκύλακες ἄς ἐθρέψατο  
διεσπάσαντο, κρείσσον' ἐν κυναγίαις  
340 Ἀρτέμιδος εἶναι κομπάσαντ' ἐν ὀργάσιν.  
δ μὴ πάθῃς σύ, δεῦρό σου στέψω κἀρα  
κισσῷ· μεθ' ἡμῶν τῷ θεῷ τιμὴν δίδου.

## Πενθεύς.

- οὐ μὴ προσοίσῃς χεῖρα, βακχεύσεις δ' ἰών,  
μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί.  
345 τῆς σῆς ἀνοίας τόνδε τὸν διδάσκαλον  
δίκην μέτειμι. στειχέτω τις ὥς τάχος,  
ἐλθὼν δὲ θάκους τοῦσδ' ἵν' οἶωνοσκοπεῖ  
μοχλοῖς τριαίνου κἀνάτρεψον ἔμπαλιν,  
ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ,  
350 καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες·

- μάλιστα γάρ νιν δήξομαι δράσας τάδε.  
 οἱ δ' ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε  
 τὸν θηλύμορφον ξένον, ὃς εἰσφέρει νόσον  
 καινὴν γυναιξὶ καὶ λέχη λυμαίνεται.  
 355 ἅνπερ λάβητε, δέσμιον πορεύσατε  
 δεῦρ' αὐτόν, ὥς ἂν λευσίμου δίκης τυχὼν  
 θάνῃ, πικρὰν βάκχευσιν ἐν Θήβαις ἰδὼν.

Τειρεσίας.

- ὦ σχέτλι', ὥς οὐκ οἶσθα ποῦ ποτ' εἰ λόγων·  
 μέμνηνας ἤδη καὶ πρὶν ἐξέστης φρενῶν.  
 360 στείχωμεν ἡμεῖς, Κάδμε, κάξαιτώμεθα  
 ὑπὲρ τε τούτου, καίπερ ὄντος ἀγρίου,  
 ὑπὲρ τε πόλεως, τὸν θεὸν μηδὲν νέον  
 δρᾶν. ἀλλ' ἔπου μοι κισσίνου βάκτρον μέτα·  
 πειρῶ δ' ἀνορθοῦν σῶμ' ἐμόν, κάγῳ τὸ σόν·  
 365 γέροντε δ' αἰσχροὺς δύο πεσεῖν· ἴτω δ' ὅμως.  
 τῷ Βακχίῳ γὰρ τῷ Διὸς δουλευτέον.  
 Πενθεὺς δ' ὅπως μὴ πένθος εἰσίοισι δόμοις  
 τοῖς σοῖσι, Κάδμε· μαντικῇ μὲν οὐ λέγω,  
 τοῖς πράγμασιν δέ· μῶρα γὰρ μῶρος λέγει.

Χορός.

Strophe I.

- 370 Ὅσια, πῶτνα θεῶν,  
 Ὅσια δ', ἃ κατὰ γᾶν  
 χρυσεὰν πτέρυγα φέρεις,  
 τάδε Πενθέως ἄλεις;

- αἶψαι οὐχ ὁσίαν  
 375 ὕβριν ἐς τὸν Βρόμιον  
 τὸν Σεμέλας, τὸν παρὰ καλλιστεφάνοις  
 εὐφροσύναις δαίμονα πρῶ-  
 τον μακάρων; ὃς τάδ' ἔχει  
 θιασεύειν τε χοροῖς  
 380 μετὰ τ' αὐλοῦ γελάσαι  
 ἀποπαῦσαί τε μερίμνας  
 ὁπότεν βότρυος ἔλθῃ  
 γάνος ἐν δαιτὶ θεῶν,  
 κισσοφόροις δ' ἐν θαλίαις  
 385 ἀνδράσι κρατὴρ ὕπνον ἀμφιβάλλῃ.

## Antistrophe I.

- ἀχαλίνων στομάτων  
 ἀνόμου τ' ἀφροσύνας  
 τὸ τέλος δυστυχία·  
 ὁ δὲ τᾶς ἡσυχίας  
 390 βίωτος καὶ τὸ φρονεῖν  
 ἀσάλευτόν τε μένει  
 καὶ συνέχει δώματα· πόρσω γὰρ ὁμῶς  
 αἰθέρα ναίοντες ὁρῶ-  
 σιν τὰ βροτῶν Οὐρανίδαί.  
 395 τὸ σοφὸν δ' οὐ σοφία,  
 τό τε μὴ θνητὰ φρονεῖν  
 βραχὺς αἰὼν· ἐπὶ τούτῳ  
 δέ τις ἂν μεγάλα διώκων  
 τὰ παρόντ' οὐχὶ φέροι.



400 *μαινομένων οἶδε τρόποι*  
*καὶ κακοβούλων παρ' ἔμοιγε φωτῶν.*

*Strophe II.*

*ἰκοίμαν ποτὶ Κύπρον,*  
*νᾶσον τᾶς Ἀφροδίτας,*  
*ἵν' οἱ θελξίφρονες νέμον-*  
 405 *ται θνατοῖσιν Ἑρῶτες,*  
*Πάφον θ' ἂν ἐκατόστομοι*  
*βαρβάρου ποταμοῦ ῥοαὶ*  
*καρπίζουσιν ἀνομβροί.*  
*ποῦ δ' ἂ καλλιστενομένα*  
 410 *Πιερίᾳ μούσειος ἔδρα,*  
*σεμνὰ κλιτὺς Ὀλύμπου;*  
*ἐκεῖσ' ἄγε με, Βρόμιε Βρόμιε,*  
*προβακχῆϊε δαῖμον.*  
*ἐκεῖ Χάριτες, ἐκεῖ δὲ Πόθος·*  
 415 *ἐκεῖ δὲ βάκχαις θέμις ὀργιάζειν.*

*Antistrophe II.*

*ὁ δαίμων ὁ Διὸς παῖς*  
*χαίρει μὲν θαλίαισιν,*  
*φιλεῖ δ' ὀλβοδότειραν Εἰ-*  
 420 *ρήναν, κουροτρόφον θεάν.*  
*ἴσαν δ' εἷς τε τὸν ὄλβιον*  
*τόν τε χείρονα δῶκ' ἔχειν*  
*οἴνου τέρψιν ἄλυπον·*  
*μισεῖ δ' ᾗ μὴ ταῦτα μέλει,*

- 425 κατὰ φάος νύκτας τε φίλας  
 εὐαιῶνα διαζήν·  
 σοφὸν δ' ἀπέχειν πραπίδα φρένα τε  
 περισσῶν παρὰ φωτῶν·
- 430 τὸ πλῆθος ὅτι τὸ φαυλότερον  
 ἐνόμισε χρήταί τε, τόδε τοι λέγοιμ' ἄν.

Θεράπων.

- Πενθεῦ, πάρεσμεν τήνδ' ἄγραν ἡγρευκότες  
 435 ἐφ' ἣν ἔπεμψας, οὐδ' ἄκρανθ' ὠρμήσαμεν.  
 ὁ θῆρ δ' ὄδ' ἡμῖν πρῶτος οὐδ' ὑπέσπασε  
 φυγῇ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,  
 οὐδ' ὥχρὸς οὐδ' ἥλλαξεν οἴνωπὸν γένυν,  
 γελῶν δὲ καὶ δεῖν κάπάγειν ἐφίετο
- 440 ἔμενέ τε, τοῦμὸν εὐπρεπὲς ποιούμενος.  
 κἀγὼ δι' αἰδοῦς εἶπον· ὦ ξέν', οὐχ ἐκὼν  
 ἄγω σε, Πενθέως δ' ὅς μ' ἔπεμψ' ἐπιστολαῖς.  
 ἅς δ' αὖ σὺν βάκχας εἶρξας, ἅς συνήρπασας  
 κᾶθησας ἐν δεσμοῖσι πανδήμου στέγης,
- 445 φροῦδαί γ' ἐκείναι λελυμέναι πρὸς ὀργάδας  
 σκιρτῶσι Βρόμιον ἀνακαλούμεναι θεόν·  
 αὐτόματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν,  
 κληῖδές τ' ἀνῆκαν θύρετρ' ἀνευ θνητῆς χερός.  
 πολλῶν δ' ὄδ' ἀνὴρ θαυμάτων ἤκει πλέως
- 450 εἰς τάσδε Θήβας. σοὶ δὲ τᾶλλα χρὴ μέλειν.

Πενθεύς.

μαίνεσθε χεῖρον τοῦδ'· ἐν ἄρκυσιν γὰρ ὦν

οὐκ ἔστιν οὕτως ὥκως ὥστε μ' ἐκφυγεῖν.  
 ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἶ, ξένε,  
 ὥς ἐς γυναῖκας, ἐφ' ὅπερ ἐς Θήβας πάρει·  
 455 πλόκαμός τε γάρ σου ταναὰς οὐ πάλης ὑπο,  
 γένυν παρ' αὐτὴν κεχυμένος, πόθου πλέως·  
 λευκὴν δὲ χροιάν ἐς παρασκευὴν ἔχεις,  
 οὐχ ἡλίου βολαῖσιν, ἀλλ' ὑπὸ σκιᾶς,  
 τὴν Ἀφροδίτῃ καλλονῇ θηρώμενος.  
 460 πρῶτον μὲν οὖν μοι λέξον ὅστις εἶ γένος.

Διόνυσος.

οὐ κόμπος οὐδεὶς· ῥάδιον δ' εἰπεῖν τόδε.  
 τὸν ἀνθεμῶδη Τρῶλον οἶσθά που κλύων.

Πενθεύς.

οἶδ', ὅς τὸ Σάρδεων ἄστρῳ περιβάλλει κύκλῳ.

Διόνυσος.

ἐντεῦθεν εἰμι, Λυδία δέ μοι πατρίς.

Πενθεύς.

465 πόθεν δὲ τελετὰς τάσδ' ἄγεις εἰς Ἑλλάδα;

Διόνυσος.

Διόνυσος ἡμᾶς εἰσέβησ' ὁ τοῦ Διός.

Πενθεύς.

Ζεὺς δ' ἔστ' ἐκεῖ τις, ὅς νέους τίκτει θεούς;

Διόνυσος.

οὐκ, ἀλλὰ Σεμέλην ἐνθάδ' ἔρρευσεν γάμοις.

Πενθείς.

πότερα δὲ νύκτωρ σ' ἢ κατ' ὄμμ' ἠνάγκασεν;

Διόνυσος.

470 ὄρων ὄρωντα, καὶ δίδωσιν ὄργια.

Πενθεύς.

τὰ δ' ὄργι' ἐστὶ τίν' ἰδέαν ἔχοντά σοι;

Διόνυσος.

ἄρρητ' ἀβακχεύτοισιν εἰδέναι βροτῶν.

Πενθεύς.

ἔχει δ' ὄνησιν τοῖσι θύουσιν τίνα;

Διόνυσος.

οὐ θέμις ἀκοῦσαί σ', ἔστι δ' ἄξι' εἰδέναι.

Πενθεύς.

475 εὖ τοῦτ' ἐκὶβδήλευσας, ἴν' ἀκοῦσαι θέλω.

Διόνυσος.

ἀσέβειαν ἀσκοῦντ' ὄργι' ἐχθαίρει θεοῦ.

Πενθεύς.

τὸν θεὸν ὄραν γὰρ φῆς σαφῶς ποῖός τις ἦν;

Διόνυσος.

ὁποῖος ἤθελ' οὐκ ἐγὼ 'τασσον τόδε.

Πενθεύς.

τοῦτ' αὖ παρωχέτευσας εὖ, κούδεν λέγων.

Διόνυσος.

480 δόξει τις ἀμαθεῖ σοφὰ λέγων οὐκ εὖ φρονεῖν.

Πενθεύς.

ἦλθες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα ;

Διόνυσος.

πᾶς ἀναχορεύει βαρβάρων τὰδ' ὄργια.

Πενθεύς.

φρονοῦσι γὰρ κάκιον Ἑλλήνων πολὺ.

Διόνυσος.

τάδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.

Πενθεύς.

485 τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς ;

Διόνυσος.

νύκτωρ τὰ πολλὰ· σεμνότητ' ἔχει σκότος.

Πενθεύς.

τοῦτ' ἐς γυναῖκας δόλιόν ἐστι καὶ σαθρόν.

Διόνυσος.

κάν ἡμέρα τό γ' αἰσχρὸν ἐξεύροι τις ἄν.

Πενθεύς.

δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.

Διόνυσος.

490 σὲ δ' ἀμαθίας γε κάσεβοῦντ' ἐς τὸν θεόν.

Πενθεύς.

ὥς θρασὺς ὁ βάκχος κούκ ἀγύμναστος λόγων.

Διόνυσος.

εἴφ' ὃ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἐργάσει;

Πενθεύς.

πρῶτον μὲν ἄβρὸν βόστρυχον τεμῶ σέθεν.

Διόνυσος.

ιερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.

Πενθεύς.

495 ἔπειτα θύρσον τόνδε παράδος ἐκ χεροῖν.

Διόνυσος.

αὐτὸς μ' ἀφαιροῦ· τόνδε Διονύσου φορῶ.

Πενθεύς.

εἴρκταῖσί τ' ἔνδον σῶμα σὸν φυλάξομεν.

Διόνυσος.

λύσει μ' ὁ δαίμων αὐτὸς, ὅταν ἐγὼ θέλω.

Πενθεύς.

ὅταν γε καλέσης αὐτὸν ἐν βάκχαις σταθείς.

Διόνυσος.

500 καὶ νῦν ἂ πάσχω πλησίον παρὼν ὄρῃ.

Πενθεύς.

καὶ ποῦ'στιν; οὐ γὰρ φανερὸς ὁμμασὶν γ' ἐμοῖς.

Διόνυσος.

παρ' ἐμοί· σὺ δ' ἀσεβῆς αὐτὸς ὦν οὐκ εἰσορᾷς.

Πενθεύς.

λάξυσθε, καταφρονεῖ με καὶ Θήβας ὁδε.

Διόνυσος.

αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σῶφροσιν.

Πενθεύς.

505 ἐγὼ δὲ δεῖν γε κυριώτερος σέθεν.

Διόνυσος.

οὐκ οἶσθ' ὃ τι ζῆς οὐδ' ὀρᾶς ἔθ' ὅστις εἶ.

Πενθεύς.

Πενθεύς, Ἀγαύης παῖς, πατρὸς δ' Ἑχίονος.

Διόνυσος.

ἐνδυστυχήσαι τοῦνομ' ἐπιτήδειος εἶ.

Πενθεύς.

χώρει. καθείρξατ' αὐτὸν ἱππικαῖς πέλας  
510 φάτναισιν, ὥς ἂν σκότιον εἰσορᾷ κνέφας.  
ἐκεῖ χόρευε τάσδε δ' ἄς ἄγων πάρει  
κακῶν ξυνεργοὺς ἢ διεμπολήσομεν,  
ἢ χεῖρα δούπου τοῦδε καὶ βύρσης κτύπους  
παύσας, ἐφ' ἱστοῖς δμωίδας κεκτήσομαι.

Διόνυσος.

515 στείχοιμ' ἄν' ὃ τι γὰρ μὴ χρεῶν, οὔτοι χρεῶν  
παθεῖν· ἀτάρ τοι τῶνδ' ἄποιν' ὕβρισμάτων  
μέτεισι Διόνυσός σ', ὃν οὐκ εἶναι λέγεις.  
ἡμᾶς γὰρ ἀδικῶν κεῖνον εἰς δεσμοὺς ἄγεις.

## Χορός.

- Ἀχελφού θυγάτερ,  
 520 πότνι' εὐπάρθενε Δίρκα,  
 σὺ γὰρ ἐν σαῖς ποτε παγαῖς  
 τὸ Διὸς βρέφος ἔλαβες,  
 ὅτε μηρῷ πυρὸς ἐξ ἀ-  
 θανάτου Ζεὺς ὁ τεκὼν ἦρ-  
 525 πασέ νιν τάδ' ἀναβοάσας·  
 ἴθι, Διθύραμβ', ἐμὰν ἄρ-  
 σενα τάνδε βᾶθι νηδύν.  
 ἀναφαίνω σε τόδ', ὦ Βάκ-  
 χιε, Θήβαις ὀνομάζειν.  
 530 σὺ δέ μ', ὦ μάκαιρα Δίρκα,  
 στεφανηφόρους ἀπωθεῖ  
 θιάσους ἔχουσιν ἐν σοί.  
 τί μ' ἀναίνει; τί με φεύγεις;  
 ἔτι ναὶ τὰν βοτρυνώδη  
 535 Διονύσου χάριν οἶνας  
 ἔτι σοι τοῦ Βρομίου μελήσει.

## Antistrophe.

- [οἶαν οἶαν ὀργάν]  
 ἀναφαίνει χθόνιον  
 γένος ἐκφύς τε δράκοντός  
 540 ποτε Πενθεύς, δν' Ἐχίων  
 ἐφύτευσε χθόνιος,  
 ἀγριωπὸν τέρας, οὐ φῶ-



- τα βρότειον, φόνιον δ' ὥσ-  
 τε γίγαντ' ἀντίπαλον θεοῖς·  
 545 ὃς ἐμὲ βρόχοισι τὰν τοῦ  
 Βρομίου τάχα ξυνάψει,  
 τὸν ἐμὸν δ' ἐντὸς ἔχει δώ-  
 ματος ἤδη θιασώταν  
 σκοτίαις κρυπτὸν ἐν εἵρκταις.  
 550 ἐσορᾶς τὰδ', ὦ Διὸς παῖ  
 Διόνυσε, σοὺς προφήτας  
 ἐν ἀμίλλαισιν ἀνάγκας ;  
 μόλε χρυσῶπα τινάσσων,  
 ἄνα, θύρσον κατ' Ὀλυμπον,  
 555 φονίου δ' ἀνδρὸς ὕβριν κατάσχεις.

Epode.

- πόθι Νύσης ἄρα τᾶς θη-  
 ροτρούφου θυρσοφορεῖς  
 θιάσους, ὦ Διόνυσ', ἡ  
 κορυφαῖς Κωρυκίαις ;  
 560 τάχα δ' ἐν τοῖς πολυδένδρεσ-  
 σιν Ὀλύμπου θαλάμοις, ἐν-  
 θα ποτ' Ὀρφεὺς κιθαρίζων  
 σύναγεν δένδρεα μούσαις,  
 σύναγεν θήρας ἀγρώτας.  
 565 μάκαρ ὦ Πιερίᾳ,  
 σέβεται σ' Ἐθῖος, ἥξει  
 τε χορεύσων ἅμα βακχεύ-  
 μασι, τὸν τ' ὠκυρᾶν

διαβὰς Ἀξιὸν εἰλίσ-  
 570 σομένας μαινάδας ἄξει,  
 Λυδίαν τε, τὸν εὐδαιμονίας  
 βροτοῖς ὀλβοδόταν,  
 πατέρα τε, τὸν ἔκλυον  
 εὐίππον χώραν ὕδασιν  
 575 καλλίστοισι λιπαίνειν.

Διόνυσος.

ἰώ,  
 κλύετ' ἐμᾶς κλύετ' αὐδᾶς,  
 ἰὼ βάκχαι, ἰὼ βάκχαι.

Χορός.

τίς ὄδε, τίς πόθεν ὁ κέλαδος ἀνά μ' ἐκάλεσεν  
 Εὐίου;

Διόνυσος.

580 ἰὼ ἰώ, πάλιν αὐδῶ,  
 ὁ Σεμέλας, ὁ Διὸς παῖς.

Χορός.

ἰὼ ἰώ, δέσποτα δέσποτα,  
 μόλε νυν ἡμέτερον εἰς  
 θίασον, ὦ Βρόμιε Βρόμιε.  
 585 πέδον χθονός· ἔνοσι πότνια.  
 ᾄ ᾄ

τάχα τὰ Πενθέως  
 μέλαθρα διατινάσσεται πεσήμασιν.  
 ὁ Διόνυσος ἀνὰ μέλαθρα·

590 σέβετέ νιν. σέβομεν ὦ.  
 εἶδετε λάϊνα κίοσιν ἔμβολα  
 διάδρομα τάδε ;  
 Βρόμιος ἀλαλάζεται στέγας ἔσω.

Διόνυσος.

ἄπτε κεραύνιον αἶθοπα λαμπάδα·  
 595 σύμφλεγε σύμφλεγε δώματα Πενθέως.

Χορός.

ᾶ ᾶ,  
 πῦρ οὐ λεύσσεις οὐδ' αὐγάζει  
 Σεμέλας ἱερὸν ἀμφὶ τάφον, ἂν  
 ποτε κεραυνόβολος ἔλιπε φλόγα  
 δίου βροντᾶς ;  
 600 δίκετε πεδόσε δίκετε τρομερὰ  
 σώματα, μαινάδες·  
 ὁ γὰρ ἄναξ ἄνω κάτω τιθεὶς ἔπεισι  
 μέλαθρα τάδε Διὸς γόνος.

Διόνυσος.

βάρβαροι γυναῖκες, οὕτως ἐκπεπληγμένοι φόβῳ  
 605 πρὸς πέδῳ πεπτώκατ' ; ἥσθησθ', ὥς ἔοικε,  
 Βακχίου  
 διατινάξαντος τὸ Πενθέως· ἀλλ' ἄγ' ἐξανίστατε  
 σῶμα, καὶ θαρσεῖτε, σαρκὸς ἐξαμείψασαι τρόμον.

Χορός.

ὦ φάος μέγιστον ἡμῖν εὐλοῦ βακχεύματος,

ὥς ἐσείδον ἀσμένῃ σε, μονάδ' ἔχουσ' ἐρημίαν.

Διόνυσος.

610 εἰς ἀθυμίαν ἀφίκεσθ', ἡνίκ' εἰσεπεμπόμην,  
Πενθέως ὥς ἐς σκοτεινὰς ὀρκάνας πεσούμενος ;

Χορός.

πῶς γὰρ οὐ ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς  
τύχοις ;

ἀλλὰ πῶς ἡλευθερώθης ἀνδρὸς ἀνοσίου τυχών ;

Διόνυσος.

αὐτὸς ἐξέσωσ' ἐμαυτὸν ῥαδίως ἀνευ πόνου.

Χορός.

615 οὐδέ σου συνῆψε χεῖρα δεσμίοισιν ἐν βρόχοις ;

Διόνυσος.

ταῦτα καὶ καθύβρις' αὐτόν, ὅτι με δεσμεύειν  
δοκῶν

οὐτ' ἔθιγεν οὐθ' ἤψαθ' ἡμῶν, ἐλπίσιν δ' ἐβόσ-  
κετο.

πρὸς φάτναις δὲ ταῦρον εὐρών, οὗ καθεῖρξ'  
ἡμᾶς ἄγων,

τῷδε περὶ βρόχους ἔβαλλε γόνασι καὶ χηλαῖς  
ποδῶν,

620 θυμὸν ἐκπνέων, ἰδρῶτα σώματος στάζων ἄπο,  
χεῖλεσιν διδοὺς ὀδόντας· πλησίον δ' ἐγὼ παρὼν  
ῥησυχὸς θάσσω ἐλευσσον. ἐν δὲ τῷδε τῷ χρόνῳ  
ἀνετίναξ' ἐλθὼν ὁ βάκχος δῶμα, καὶ μητρὸς  
τάφῳ

πῦρ ἀνῆψ'. ὁ δ' ὥς ἐσεῖδε, δώματ' αἰθέσθαι δοκῶν,  
 625 ἦσ' ἐκέισε, κᾶτ' ἐκέισε, δμῶσιν Ἀχελῶον φέρειν  
 ἐννέπων, ἅπας δ' ἐν ἔργῳ δοῦλος ἦν μάτην πονῶν.  
 διαμεθείς δὲ τόνδε μόχθον, ὥς ἐμοῦ πεφευγότες,  
 ἵεται ξίφος κελαινὸν ἀρπάσας δόμων ἔσω.

κᾶθ' ὁ Βρόμιος, ὥς ἔμοιγε φαίνεται, δόξαν λέγω,  
 630 φάσμ' ἐποίησεν κατ' αὐλήν· ὁ δ' ἐπὶ τοῦθ'  
 ὠρμημένος

ἦσσε κᾶκέντει φαεινὸν αἰθέρ', ὥς σφάζων ἐμέ.  
 πρὸς δὲ τοῖσδ' αὐτῷ τάδ' ἄλλα Βάκχιος  
 λυμαίνεται.

δώματ' ἔρρηξεν χαμᾶζε· συντεθράνωται δ' ἅπαν  
 πικροτάτους ἰδόντι δεσμοὺς τοὺς ἐμούς· κόπου  
 δ' ὕπο

635 διαμεθείς ξίφος παρείται. πρὸς θεὸν γὰρ ὠνάνηρ  
 ἐς μάχην ἐλθεῖν ἐτόλμησ'. ἥσυχος δ', ἐκβὰς ἐγὼ  
 δωμάτων ἤκω πρὸς ὑμᾶς Πενθέως οὐ φροντίσας.  
 ὥς δέ μοι δοκεῖ, ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω,  
 ἐς προνώπῃ αὐτίχ' ἤξει. τί ποτ' ἄρ' ἐκ τούτων  
 ἐρεῖ;

640 ραδίως γὰρ αὐτὸν οἶσω, κὰν πνέων ἔλθῃ μέγα·  
 πρὸς σοφοῦ γὰρ ἀνδρὸς ἀσκεῖν σῶφρον' εὐοργη-  
 σίαν.

Πενθεύς.

πέπονθα δεινά. διαπέφευγέ μ' ὁ ξένος,  
 δς ἄρτι δεσμοῖς ἦν κατηναγκασμένος.  
 ἔα ἔα.

645 ὁδ' ἐστὶν ἀνὴρ· τί τάδε; πῶς προνώπιος  
φαίνει πρὸς οἴκοις τοῖς ἐμοῖς, ἔξω βεβώς;

Διόνυσος.

στῆσον πόδ', ὀργῇ δ' ὑπόθες ἥσυχον πόδα.

Πενθεύς.

πόθεν σὺ δεσμὰ διαφυγὼν ἔξω περᾶς;

Διόνυσος.

οὐκ εἶπον ἢ οὐκ ἤκουσας ὅτι λύσει μέ τις;

Πενθεύς.

650 τίς; τοὺς λόγους γὰρ εἰσφέρεις καινοὺς ἀεὶ.

Διόνυσος.

ὅς τὴν πολύβοτρυν ἄμπελον φῦει βροτοῖς.

Πενθεύς.

\* \* \* \*

Διόνυσος.

ὠνείδισας δὴ τοῦτο Διονύσῳ καλόν.

Πενθεύς.

κλήειν κελεύω πάντα πύργον ἐν κύκλῳ.

Διόνυσος.

τί δ'; οὐχ ὑπερβαίνουνσι καὶ τείχη θεοί;

Πενθεύς.

655 σοφὸς σοφὸς σύ, πλὴν ἃ δεῖ σ' εἶναι σοφόν

Διόνυσος.

ἂ δεῖ μάλιστα, ταῦτ' ἔγωγ' ἔφην σοφός.  
κείνου δ' ἀκούσας πρῶτα τοὺς λόγους μάθε,  
ὅς ἐξ ὅρους πάρεστιν ἀγγελῶν τί σοι  
ἡμεῖς δέ σοι μενούμεν, οὐ φευξόμεθα.

Ἄγγελος.

660 Πενθεῦ, κρατύνων τῆσδε Θηβαίας χθονός,  
ἦκω Κιθαιρῶν' ἐκλιπών, ἵν' οὔποτε  
λευκῆς χιόνος ἀνείσαν εὐαγεῖς βολαί.

Πενθεύς.

ἦκεις δὲ ποῖαν προστιθεῖς σπουδὴν λόγου ;

Ἄγγελος.

βάκχας ποτνιαδάς εἰσιδών, αἱ τῆσδε γῆς  
665 οἷστροισι λευκὸν κῶλον ἐξηκόντισαν,  
ἦκω φράσαι σοὶ καὶ πόλει χρῆζων, ἀναξ,  
ὥς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.  
θέλω δ' ἀκοῦσαι, πότερά σοι παρρησίᾳ  
φράσω τὰ κεῖθεν, ἢ λόγον στείλωμεθα.  
670 τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἀναξ,  
καὶ τοῦξύθυμον καὶ τὸ βασιλικὸν λίαν.

Πενθεύς.

λέγ', ὥς ἀθῶος ἐξ ἐμοῦ πάντως ἔσει·  
τοῖς γὰρ δίκαιοις οὐχὶ θυμοῦσθαι χρεών.  
δοσφ' δ' ἂν εἴπῃς δεινότερα βακχῶν πέρι,  
675 τοσφῶδε μᾶλλον τὸν ὑποθέντα τὰς τέχνας

γυναῖξί τόνδε τῇ δίκη προσθήσομεν.

\*Αγγελος.

ἀγελαῖα μὲν βοσκήματ' ἄρτι πρὸς λέπας  
μόσχων ὑπεξήκριζον, ἡνίχ' ἥλιος  
ἀκτῖνας ἐξίησι θερμαίνων χθόνα.

680 ὁρῶ δὲ θιάσους τρεῖς γυναικείων χορῶν,  
ὧν ἡρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου  
μήτηρ Ἀγαυή σή, τρίτου δ' Ἰνῶ χοροῦ.  
ἡῦδον δὲ πᾶσαι σώμασιν παρειμέναι,  
αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,  
685 αἱ δ' ἐν δρυὸς φύλλοισι πρὸς πέδῳ κᾶρα  
εἰκῇ βαλοῦσαι σωφρόνως, οὐχ ὥς σὺ φῆς  
ὦνωμένας κρατῆρι καὶ λωτοῦ ψόφῳ  
θηρᾶν καθ' ἕλην Κύπριν ἡρημωμένας.  
ἡ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσαις

690 σταθείσα βᾶκχαις ἐξ ὕπνου κινεῖν δέμας,  
μυκήμαθ' ὥς ἤκουσε κεροφόρων βοῶν.  
αἱ δ' ἀποβαλοῦσαι θαλερὸν ὁμμάτων ὕπνον  
ἀνῆξαν ὀρθαί, θαυμ' ἰδεῖν εὐκοσμίας,  
νέαι παλαιαὶ παρθένοι τ' ἔτ' ἄζυγες.

695 καὶ πρῶτα μὲν καθείσαν εἰς ὧμους κόμας,  
νεβρίδας τ' ἀνεστείλανθ', ὅσαισιν ἀμμάτων  
σύνδεσμός ἐλέλυτο, καὶ καταστίκτους δορὰς  
ὄφεσι κατεζώσαντο λιχμῶσιν γένυν.

αἱ δ' ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων  
700 ἀγρίους ἔχουσαι λευκὸν ἐδίδοσαν γάλα,



- ἴσας νοστήσας ρασίῃς ἦν στεγῶν ἐπὶ  
 ἔρβη λεπτένας ἐπὶ δ' ἔθετο κατόπιν  
 πεφάντος ἑρῶς τε βλακὸς τ' αἰθεράφει.  
 ἄριστον δὲ τῶν λαβῶν ἐπέσεν ἐς πέτρην,  
 70 ἴδεν ἑρασώδης ἔλατος ἐκτελῆ νοτῶν  
 ἀλλ' ἡ δὲ νάρθηκ' ἐς πέδον καθῆκε γῆς,  
 καὶ τῇδε κρήνην ἔξαυῆκ' αἶψα θεός  
 ἴσας δὲ λευκοῦ πάματος πέδος παρῆν,  
 ἄκροισι δακτύλοισι διαρῶσαι χθόνα  
 71 γάλακτος ἑσμούς εἶχον ἐκ δὲ κισσίων  
 θύρσων γλυκεῖαι μέλιτος ἕσταζον ῥοαί  
 ὥστ' εἰ παρήσθα, τὸν θεὸν τὸν νῦν ψέγεις  
 εἰχαῖσιν ἂν μετῆλθες εἰσιδὼν τάδε.  
 ξυνήλθομεν δὲ βουκόλοι καὶ ποιμένες,  
 72 κοινῶν λόγων δώσοντες ἀλλήλοις ἔριν,  
 ὥς δεινὰ δρῶσι θαυμάτων τ' ἐπάξια  
 καὶ τις πλάνης κατ' ἄστυ καὶ τρίβων λόγων  
 ἔλεξεν εἰς ἅπαντας, ὦ σεμνὰς πλάκας  
 ναῖοντες ὀρέων, θέλετε θηρασώμεθα  
 73 Πενθέως Ἀγαύην μητέρ' ἐκ βακχευμάτων,  
 χάριν τ' ἀνακτι θώμεθ'; εὖ δ' ἡμῖν λέγειν  
 ἴδοξε, θάμνων δ' ἐλλοχίζομεν φόβαις  
 κρύψαντες αὐτούς· αἱ δὲ τὴν τεταγμένην  
 ὥραν ἐκίνουν θύρσον ἐς βακχεύματα,  
 74 Ἰακχον ἀθρόφ στομάτι, τὸν Διὸς γόνον,  
 Βρόμιον καλοῦσαι· πᾶν δὲ συνεβάκχευσ' ὄρος  
 καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμῳ.

- κуреῖ δ' Ἀγαυή πλησίον θρώσκουσά μου  
 κάγώ 'ξεπήδησ', ὡς συναρπάσαι θέλων,  
 730 λόχμην κενώσας, ἔνθ' ἐκρύπτομεν δέμας.  
 ἡ δ' ἀνεβόησεν, ὦ δρομάδες ἐμαὶ κύνες,  
 θηρώμεθ' ἀνδρῶν τῶνδ' ὑπ'. ἀλλ' ἔπεσθέ μοι,  
 ἔπεσθε, θύρσοις διὰ χερῶν ὠπλισμέναι.  
 ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν  
 735 βακχῶν σπαραγμόν, αἱ δὲ νεμομέναις χλόην  
 μόσχοις ἐπήλθον. χειρὸς ἀσιδήρου μέτα.  
 καὶ τὴν μὲν ἂν προσεῖδες εὐθὺλον πόριν  
 μυκωμένην ἔχουσαν ἐν χεροῖν δίχα,  
 ἀλλαι δὲ δαμάλας διεφόρουν σπαράγμασιν.  
 740 εἶδες δ' ἂν ἡ πλευρ' ἡ δίχηλον ἔμβασιν  
 ριπτόμεν' ἄνω τε καὶ κάτω· κρεμαστὰ δὲ  
 ἔσταζ' ὑπ' ἐλάταις ἀναπεφυρμέν' αἵματι.  
 ταῦροι δ' ὕβρισταὶ κᾶς κέρας θυμούμενοι  
 τὸ πρόσθεν ἐσφάλλοντο πρὸς γαίαν δέμας,  
 745 μυριάσι χειρῶν ἀγόμενοι νεανίδων.  
 θᾶσσον δὲ διεφοροῦντο σαρκὸς ἐνδυτὰ  
 ἥ σε ξυνάψαι βλέφαρα βασιλείοις κόραις.  
 χωροῦσι δ' ὥστ' ὄρνιθες ἀρθεῖσαι δρόμῳ,  
 πεδίων ὑποτάσεις, αἱ παρ' Ἀσωποῦ ροαῖς  
 750 εὐκαρπον ἐκβάλλουσι Θηβαίων στάχυν,  
 'Τσιᾶς τ' Ἐρυθράς θ', αἱ Κιθαιρῶνος λέπας  
 νέρθεν κατὰ κήκασιν, ὥστε πολέμιοι,  
 ἐπεισπесоῦσαι πάντ' ἄνω τε καὶ κάτω  
 διέφερον· ἥρπαζον μὲν ἐκ δόμων τέκνα,

- 755 ὀπόσα δ' ἐπ' ὤμοις ἔθεσαν, οὐ δεσμῶν ὑπο  
 προσείχετ', οὐδ' ἐπιπτεν ἐς μέλαν πέδον,  
 οὐ χαλκός, οὐ σίδηρος· ἐπὶ δὲ βοστρύχοις  
 πῦρ ἔφερον, οὐδ' ἔκαιεν, οἱ δ' ὀργῆς ὑπο  
 εἰς θπλ' ἐχώρουν, φερόμενοι βακχῶν ὑπο·  
 760 οὔπερ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἀναξ.  
 τὰς μὲν γὰρ οὐχ ἥμασσε λογχωτὸν βέλος,  
 κεῖναι δὲ θύρσους ἐξανιεῖσαι χερῶν  
 ἐτραυμάτιζον κάπενώτιζον φυγῇ  
 γυναῖκες ἀνδρας, οὐκ ἀνευ θεῶν τινος.  
 765 πάλιν δ' ἐχώρουν ὅθεν ἐκίνησαν πόδα,  
 κρήνας ἐπ' αὐτάς, ἃς ἀνῆκ' αὐταῖς θεός.  
 νύψαντο δ' αἶμα, σταγόνα δ' ἐκ παρηίδων  
 γλώσση δράκοντες ἐξεφαίδρυνον χροός.  
 τὸν δαίμον' οὖν τόνδ', ὅστις ἔστ', ὦ δέσποτα,  
 770 δέχου πόλει τῇδ', ὥς τά τ' ἄλλ' ἐστὶν μέγας  
 κάκεῖνό φασιν αὐτόν, ὥς ἐγὼ κλύω,  
 τὴν παυσίλυπον ἄμπελον δοῦναι βροτοῖς.  
 οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις,  
 οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.

Χορός.

- 775 ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους  
 ἐς τὸν τύραννον, ἀλλ' ὅμως εἰρήσεται·  
 Διόνυσος ἦσσαν οὐδενὸς θεῶν ἔφυ.

Πενθεύς.

ἤδη τόδ' ἐγγύς, ὥστε πῦρ, ἐφάπτεται

ὑβρισμα βακχῶν, ψόγος ἐς Ἑλληνας μέγας.  
 780 ἀλλ' οὐκ ὀκνεῖν δεῖ· στεῖχ' ἐπ' Ἠλέκτρας ἰὼν  
 πύλας· κέλευε πάντας ἀσπιδηφόρους  
 ἵππων τ' ἀπαντᾶν ταχυπόδων ἐπεμβάτας,  
 πέλτας θ' ὅσοι πάλλουσι, καὶ τόξων χερὶ  
 ψάλλουσι νευράς, ὥς ἐπιστρατεύσομεν  
 785 βάκχαισιν. οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε,  
 εἰ πρὸς γυναικῶν πεισόμεσθ' ἃ πάσχομεν.

Διόνυσος.

πείθει μὲν οὐδέν, τῶν ἐμῶν λόγων κλύων,  
 Πενθεῦ· κακῶς δὲ πρὸς σέθεν πάσχων ὁμῶς  
 σὺ φημι χρῆναί σ' ὄπλ' ἐπαίρεσθαι θεῷ,  
 790 ἀλλ' ἡσυχάζειν· Βρόμιος οὐκ ἀνέξεται  
 κινοῦντα βάκχας εὐίων ὁρῶν ἄπο.

Πενθεύς.

οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φύγων  
 σώσει τόδ'· ἥ σοι πάλιν ἀναστρέψω δίκην.

Διόνυσος.

θύοιμ' ἂν αὐτῷ μᾶλλον ἢ θυμούμενος  
 795 πρὸς κέντρα λακτίζοιμι, θνητὸς ὢν θεῷ.

Πενθεύς.

θύσω, φόνον γε θῆλυν, ὥσπερ ἄξιαί,  
 πολὺν ταραξάς ἐν Κιθαιρώνος πτυχαῖς.

Διόνυσος.

φεύξεσθε πάντες, καὶ τόδ' αἰσχρόν, ἀσπίδας  
 θύρσοισι βακχῶν ἐκτρέπειν χαλκηλάτους.

Πενθεύς.

800 ἀπὸρρ γε τῷδε συμπεπλέγμεθα ξένρ,  
ὥς οὔτε πάσχων οὔτε δρῶν σιγήσεται.

Διόνυσος.

ὦ τᾶν, ἔτ' ἔστιν εὖ καταστήσαι τάδε.

Πενθεύς.

τί δρῶντα ; δουλεύοντα δουλείαις ἐμαῖς ;

Διόνυσος.

ἐγὼ γυναῖκας δεῦρ' ὄπλων ἄξω δίχα.

Πενθεύς.

805 οἴμοι· τόδ' ἤδη δόλιον ἔς με μηχανᾷ.

Διόνυσος

ποιόν τι, σῶσαί σ' εἰ θέλω τέχναις ἐμαῖς ;

Πενθεύς.

ξυνέθεσθε κοινῇ τάδ', ἵνα βακχεύητ' αἰεί.

Διόνυσος.

καὶ μὴν ξυνεθέμην τοῦτό γ', ἴσθι, τῷ θεῷ.

Πενθεύς.

ἐκφέρετέ μοι δεῦρ' ὄπλα· σὺ δὲ παῦσαι λέγων.

Διόνυσος.

ᾄ.

810 βούλει σφ' ἐν ὄρεσι συγκαθημένας ἰδεῖν ;

Πενθεύς.

μάλιστα, μυρίον γε δοὺς χρυσοῦ σταθμόν.

Διόνυσος.

τί δ' εἰς ἔρωτα τοῦδε πέπτωκας μέγαν ;

Πενθεύς.

λυπρῶς νιν εἰσίδοιμ' ἂν ἐξφωνώμενας.

Διόνυσος.

815 ὁμως δ' ἴδοις ἂν ἡδέως ἅ σοι πικρά ;

Πενθεύς.

σάφ' ἴσθι, σιγῇ γ' ὑπ' ἐλάταις καθήμενος.

Διόνυσος.

ἀλλ' ἐξιχνεύσουσίν σε, κὰν ἔλθῃς λάθρα.

Πενθεύς.

ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξεῖπας τάδε.

Διόνυσος.

ἄγωμεν οὖν σε, κάπιχειρήσεις ὁδῷ ;

Πενθεύς.

820 ἅγ' ὥς τάχιστα, τοῦ χρόνου δέ σοι φθονῶ.

Διόνυσος.

στεῖλαι νυν ἀμφὶ χρωτὶ βυσσίνους πέπλους.

Πενθεύς.

τί δὴ τόδ' ; ἐς γυναῖκας ἐξ ἀνδρὸς τελῶ ;

Διόνυσος.

μή σε κτάνωσιν, ἣν ἀνὴρ ὀφθῆς ἐκεῖ.

Πενθεύς.

εὖ γ' εἶπας αὐτό, καὶ τις εἶ πάλαι σοφός.

Διόνυσος.

825 Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε.

Πενθεύς.

πῶς οὖν γένοιτ' ἂν ἃ σύ με νουθετεῖς καλῶς ;

Διόνυσος.

ἐγὼ στελῶ σε, δωμάτων ἔσω μολών.

Πενθεύς.

τίνα στολήν ; ἢ θῆλυν ; ἀλλ' αἰδώς μ' ἔχει.

Διόνυσος.

οὐκέτι θεατῆς μαινάδων πρόθυμος εἶ.

Πενθεύς.

830 στολήν δὲ τίνα φῆς ἀμφὶ χρωτ' ἐμὸν βαλεῖν ;

Διόνυσος.

κόμην μὲν ἐπὶ σῶ κρατὶ ταναδν ἐκτενῶ.

Πενθεύς.

τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι ;

Διόνυσος.

πέπλοι ποδῆρεις· ἐπὶ κάρᾳ δ' ἔσται μέτρα.

Πενθεύς.

ἦ καί τι πρὸς τοῖσδ' ἄλλο προσθήσεις ἐμοί ;

Διόνυσος.

835 θύρσον γε χεὶρὶ καὶ νεβροῦ στικτὸν δέρας.

Πενθεύς.

οὐκ ἂν δυναίμην θῆλυν ἐνδῦναι στολήν.

Διόνυσος.

ἀλλ' αἶμα θήσεις, ξυμβαλὼν βάκχαις μάχην.

Πενθεύς.

ὀρθῶς· μολεῖν χρή πρῶτον ἐς κατασκοπήν.

Διόνυσος.

σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.

Πενθεύς.

840 καὶ πῶς δι' ἄστεως εἶμι Καδμείους λαθών ;

Διόνυσος.

ὁδοὺς ἐρήμους ἵμεν· ἐγὼ δ' ἡγήσομαι.

Πενθεύς.

πᾶν κρεῖσσον ὥστε μὴ ᾗγγελᾶν βάκχης ἐμοί.  
ἐλθόντ' ἐς οἴκους ἂν δοκῇ βουλευσομεν.

Διόνυσος.

ἔξεστι· πάντη τό γ' ἐμὸν εὐτρεπὲς πάρα.



## Πενθεύς.

845 στείχοιμ' ἄν' ἢ γὰρ ὅπλ' ἔχων πορεύσομαι,  
ἢ τοῖσι σοῖσι πείσομαι βουλευμασιν.

## Διόνυσος.

γυναῖκες, ἀνὴρ ἐς βόλον καθίσταται  
ἤξει δὲ βάκχας, οὗ θανὼν δώσει δίκην.  
Διόνυσε, νῦν σὸν ἔργον, οὐ γὰρ εἴ πρόσω,  
850 τισώμεθ' αὐτόν. πρῶτα δ' ἔκστησον φρενῶν,  
ἐνεῖς ἐλαφρὰν λύσσαν· ὥς φρονῶν μὲν εὖ  
οὐ μὴ θελήσει θῆλυν ἐνδῦναι στολήν,  
ἔξω δ' ἐλαύνων τοῦ φρονεῖν ἐνδύσεται.  
χρήζω δέ νιν γέλωτα Θηβαίοις ὀφλεῖν  
855 γυναικόμορφον ἀγόμενον δι' ἄστεως  
ἐκ τῶν ἀπειλῶν τῶν πρίν, αἷσι δεινὸς ἦν.  
ἀλλ' εἴμι κόσμον ὄνπερ εἰς Αἰδοῦ λαβὼν  
ἄπεισι, μητρὸς ἐκ χεροῖν κατασφαγείς,  
Πενθεῖ προσάψων· γνῶσεται δὲ τὸν Διὸς  
860 Διόνυσον, ὃς πέφυκεν ἐν τέλει θεὸς  
δεινότατος, ἀνθρώποισι δ' ἡπιώτατος.

## Χορός.

## Strophe.

ἄρ' ἐν παννυχίοις χοροῖς  
θήσω ποτὲ λευκὸν  
πόδ' ἀναβακχεύουσα, δέραν

- 865 εἰς αἰθέρα δροσερὸν  
 ῥίπτουσ', ὥς νεβρὸς χλοεραῖς  
 ἐμπαίζουσα λείμακος ἡδοναῖς,  
 ἡνίκ' ἂν φοβερὸν φύγη  
 θήραμ' ἔξω φυλακᾶς
- 870 εὐπλέκτων ὑπὲρ ἀρκύων,  
 θωύσσω δὲ κυναγέτας  
 συντείνη δράμημα κυνῶν,  
 μόχθοις τ' ὠκυδρόμοις τ' ἀέλ-  
 λαις θρώσκει πεδίον  
 παραποτάμιον, ἡδομένα
- 875 βροτῶν ἐρημίαις,  
 σκιαροκόμοιό τ' ἔρνεσιν ὕλας.  
 τί τὸ σοφὸν ἢ τί τὸ κάλλιον  
 παρὰ θεῶν γέρας ἐν βροτοῖς  
 ἢ χεῖρ' ὑπὲρ κορυφᾶς
- 880 τῶν ἐχθρῶν κρείσσω κατέχειν ;  
 ὃ τι καλὸν φίλον αἶει.

## Antistrophe.

- ὀρμᾶται μόλις, ἀλλ' ὅμως  
 πιστόν τι τὸ θεῶν  
 σθένος· ἀπευθύνει δὲ βροτῶν
- 885 τοὺς τ' ἀγνωμοσύναν  
 τιμῶντας καὶ μὴ τὰ θεῶν  
 αὔξοντας σὺν μαινομένα δοκᾶ.  
 κρυπτεύουσι δὲ ποικίλως

- δαρὸν χρόνον πόδα καὶ  
 890 θηρώσιν τὸν ἀσεπτον. οὐ  
 γὰρ κρείσσον ποτε τῶν νόμων  
 γιγνώσκειν χρή καὶ μελετᾶν.  
 κοῦφα γὰρ δαπάνα νομί-  
 ζειν ἰσχὺν τόδ' ἔχειν,  
 ὃ τι ποτ' ἄρα τὸ δαιμόνιον,  
 895 τό τ' ἐν χρόνῳ μακρῷ  
 νόμιμον αἰεὶ φύσει τε πεφυκός.  
 τί τὸ σοφὸν ἢ τί τὸ κάλλιον  
 παρὰ θεῶν γέρας ἐν βροτοῖς  
 ἢ χεῖρ' ὑπὲρ κορυφᾶς  
 900 τῶν ἐχθρῶν κρείσσω κατέχειν;  
 ὃ τι καλὸν φίλον αἰεί.

## Epode.

- εὐδαίμων μὲν δς ἐκ θαλάσσης  
 ἔφυγε χεῖμα, λιμένα δ' ἔκικεν·  
 εὐδαίμων δ' δς ὑπερθε μόχθων  
 905 ἐγένεθ'. ἕτερα δ' ἕτερος ἕτερον  
 ὀλβφ καὶ δυνάμει παρήλθεν.  
 μυρταὶ δὲ μυρτίοισιν  
 ἔτ' εἰς' ἐλπίδες· αἱ μὲν  
 τελευτῶσιν ἐν ὀλβφ  
 βροτοῖς, αἱ δ' ἀπέβησαν·  
 910 τὸ δὲ κατ' ἡμᾶρ ὄτφ βίωτος  
 εὐδαίμων, μακαρίζω.

## Διόνυσος.

σὲ τὸν πρόθυμον ὄνθ' ἃ μὴ χρεὼν ὄρᾱν  
 σπεύδοντά τ' ἀσπούδαστα, Πενθέα λέγω,  
 ἔξιθι πάροιθε δωμάτων, ὄφθητί μοι,  
 915 σκευὴν γυναικὸς μαινάδος βάκχης ἔχων,  
 μητρός τε τῆς σῆς καὶ λόχου κατὰσκοπος·  
 πρέπεις δὲ Κάδμου θυγατέρων μορφῇ μιᾷ.

## Πενθεύς.

καὶ μὴν ὄρᾱν μοι δύο μὲν ἡλίους δοκῶ,  
 δισσὰς δὲ Θήβας καὶ πόλισμ' ἐπτάστομον·  
 920 καὶ ταῦρος ἡμῖν πρόσθεν ἡγεῖσθαι δοκεῖς,  
 καὶ σῶ κέρατα κρατὶ προσπεφυκέναι.  
 ἀλλ' ἢ ποτ' ἦσθα θήρ; τεταύρωσαι γὰρ οὖν.

## Διόνυσος.

ὁ θεὸς ὁμαρτεῖ, πρόσθεν ὧν οὐκ εὐμενής,  
 ἔνσπονδος ἡμῖν· νῦν δ' ὄρᾳς ἃ χρή σ' ὄρᾱν.

## Πενθεύς.

925 τί φαίνομαι δῆτ'; οὐχὶ τὴν Ἴνους στάσιν,  
 ἢ τὴν Ἀγαύης ἐστάναι, μητρός γ' ἐμῆς;

## Διόνυσος.

αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὄρῶν.  
 ἀλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ' ὅδε,  
 οὐχ ὥς ἐγὼ νιν ὑπὸ μίτρα καθήρμουςα.

Πενθεύς.

930 ἔνδον προσείων αὐτὸν ἀνασείων τ' ἐγὼ  
καὶ βακχιάζων ἐξ ἔδρας μεθώρμισα.

Διόνυσος.

ἀλλ' αὐτὸν ἡμεῖς, οἷς σε θεραπεύειν μέλει,  
πάλιν καταστελούμεν· ἀλλ' ὄρθου κάρα.

Πενθεύς.

ἰδοῦ, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δῆ.

Διόνυσος.

935 ζῶναί τέ σοι χαλῶσι, κούχ' ἐξῆς πέπλων  
στολίδες ὑπὸ σφυροῖσι τείνουσιν σέθεν.

Πενθεύς.

κάμοι δοκοῦσι παρά γε δεξιὸν πόδα·  
τάνθένδε δ' ὄρθῶς παρὰ τένοντ' ἔχει πέπλος.

Διόνυσος.

ἦ πού με τῶν σῶν πρῶτον ἡγήσει φίλων,  
1140 ἦταν παρὰ λόγον σῶφρονας βάκχας ἴδης.

Πενθεύς.

πότερα δὲ θύρσον δεξιᾷ λαβὼν χερί,  
ἢ τῆδε, βάκχῃ μᾶλλον εἰκασθήσομαι ;

Διόνυσος.

ἐν δεξιᾷ χρή χᾶμα δεξιῷ ποδὶ  
αἶρειν νιν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.

Πενθεύς.

945 ἄρ' ἂν δυναίμην τὰς Κιθαιρῶνος πτυχὰς  
αὐταῖσι βάκχαις τοῖς ἐμοῖς ὤμοις φέρειν ;

Διόνυσος.

δύναί' ἂν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας  
οὐκ εἶχες ὑγιεῖς, νῦν δ' ἔχεις οἷας σε δεῖ.

Πενθεύς.

μοχλοὺς φέρωμεν, ἧ χεροῖν ἀνασπάσω,  
950 κορυφαῖς ὑποβαλὼν ὤμον ἧ βραχίονα ;

Διόνυσος.

μὴ σύ γε τὰ Νυμφῶν διολέσης ἰδρύματα  
καὶ Πανὸς ἔδρας, ἔνθ' ἔχει συρίγματα.

Πενθεύς.

καλῶς ἔλεξας. οὐ σθένει νικητέον  
γυναῖκας, ἐλάταισιν δ' ἐμὸν κρύψω δέμας.

Διόνυσος.

955 κρύψει σὺ κρύψιν ἣν σε κρυφθῆναι χρεών,  
ἐλθόντα δόλιον μαινάδων κατάσκοπον.

Πενθεύς.

καὶ μὴν δοκῶ σφᾶς ἐν λόχμαῖς ὄρνιθας ὥς  
λέκτρων ἔχεσθαι φιλτάτοις ἐν ἔρκεσιν.

Διόνυσος.

οὐκοῦν ἐπ' αὐτὸ τοῦτ' ἀποστέλλει φύλαξ·

960 λήψει δ' ἴσως σφᾶς, ἣν σὺ μὴ ληφθῆς πάρος.

Πενθεύς.

κόμιζε διὰ μέσης με Θηβαίας χθονός·  
μόνος γάρ εἰμ' αὐτῶν ἀνὴρ τολμῶν τόδε.

Διόνυσος.

μόνος σὺ πόλεως τῇσδ' ὑπερκάμνεις, μένος·  
τοιγάρ σ' ἀγῶνες ἀναμένουσιν, οὗς ἐχρῆν.  
965 ἔπου δέ· πομπὸς δ' εἰμ' ἐγὼ σωτήριος.  
κεῖθεν δ' ἀπάξει σ' ἄλλος.

Πενθεύς.

ἡ τεκοῦσά γε.

Διόνυσος.

ἐπίσημον ὄντα πᾶσιν

Πενθύς.

ἐπὶ τόδ' ἔρχομαι.

Διόνυσος.

φερόμενος ἥξεις

Πενθεύς.

ἀβρότητ' ἐμὴν λέγεις.

Διόνυσος.

ἐν χερσὶ μητρός.

Πενθεύς.

καὶ τρυφᾶν μ' ἀναγκάσεις.

Διόνυσος.

970 τρυφάς γε τοιάσδ'.

Πενθεύς.

ἀξίων μὲν ἄπτομαι.

Διόνυσος.

δεινὸς σὺ δεινὸς ἀπὲρ δεινὸν ἔρχει πάθη,  
 ὥστ' οὐρανῷ στηρίζον εὐρήσεις κλέος.  
 ἔκτειν', Ἀγαυή, χεῖρας, αἱ θ' ὁμόσποροι  
 Κάδμου θυγατέρες· τὸν νεανίαν ἄγω  
 975 τόνδ' εἰς ἀγῶνα μέγαν· ὁ νικήσων δ' ἐγὼ  
 καὶ Βρόμιος ἔσται· τᾶλλα δ' αὐτὸ σημανεῖ.

Χορός.

Strophe.

ἴτε θοαὶ λύσσης κύνες ἴτ' εἰς ὄρος  
 θίασον ἔνθ' ἔχουσι Κάδμου κόραι,  
 ἀνοιστρήσατέ νιν  
 980 ἐπὶ τὸν ἐν γυναικομίμῳ στολᾷ  
 μαινάδων \*κατάσκοπον λυσσώδη.  
 μάτηρ πρῶτά νιν λευρᾶς ἀπὸ πέτρας ἢ  
 σκόλοπος ὄψεται  
 δοκεύοντα, μαινάσιν δ' ἀπύσει·  
 985 τίς ὃδε Καδμείων  
 μαστὴρ ὀριδρόμων  
 ἐς ὄρος ἐς ὄρος ἔμολ' ἔμολεν, ὦ Βάκχαι;  
 τίς ἄρα νιν ἔτεκεν;



- οὐ γὰρ ἐξ αἵματος γυναικῶν ἔφν.  
 990 λεαίνας δέ τινος ὄδ' ἡ Γοργόνων  
 Λιβυσσᾶν γένος.  
 ἴτω δίκᾳ φανερός, ἴτω ξιφηφόρος  
 φονεύουσα λαιμῶν διαμπὰξ  
 995 τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος  
 γόνον γηγενῇ.

## Antistrophe.

- ὃς ἀδίκῃ γνώμᾳ παρανόμῳ τ' ὀργᾷ  
 περὶ σά, Βάκχι', ὄργια ματρός τε σᾶς  
 μανείσῃ πραπίδι  
 1000 παρακόπῃ τε λήματι στέλλεται,  
 τὰν ἀνίκατον ὥς κρατήσων βίᾳ.  
 γνώμαν σῶφρονα θνατοῖς ἀπροφασίστως  
 εἰς τὰ θεῶν ἔφν  
 βρότειόν τ' ἔχειν ἄλυπος βίος.  
 1005 τὸ σοφὸν οὐ φθόνῳ  
 χαίρω θηρεύου-  
 σα, τὰ δ' ἕτερα μεγάλα φανερά τῶν ἀεὶ  
 ἐπὶ τὰ καλὰ βίον  
 ἡμαρ εἰς νύκτα τ' εὐαγοῦντ' εὐσεβεῖν,  
 1010 τὰ δ' ἔξω νόμιμα δίκας ἐκβαλόν-  
 τα τιμᾶν θεούς.  
 ἴτω δίκᾳ φανερός, ἴτω ξιφηφόρος  
 φονεύουσα λαιμῶν διαμπὰξ  
 1015 τὸν ἄθεον ἄνομον ἄδικον Ἐχίονος,  
 τόκον γηγενῇ.

## Epode.

φάνηθι ταῦρος ἢ πολύκρανος ἰδεῖν  
 δράκων ἢ πυριφλέγων  
 ὀράσθαι λέων.

1020 ἴθ', ὦ Βάκχε, θηραγρευτῆ βακχῶν  
 γελῶντι προσώπῳ \*περίβαλε  
 βρόχον ἐπὶ θανάσιμον  
 ἀγέλαν πεσόντα τὰν μαινάδων.

## Ἄγγελος.

1025 ὦ δῶμ', δὲ πρὶν ποτ' ἠτύχεις ἀν' Ἑλλάδα,  
 Σιδωνίου γέροντος, ὃς τὸ γηγενὲς  
 δράκοντος ἔσπειρ' ὄφεος ἐν γαίᾳ θέρος,  
 ὥς σε στενάζω, δοῦλος ὦν μὲν, ἀλλ' ὅμως  
 χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν.

## Χορός.

1030 τί δ' ἔστιν; ἐκ βακχῶν τι μηνύεις νέον;

## Ἄγγελος.

Πενθεὺς ὄλωλε, παῖς Ἐχίονος πατρός.

## Χορός.

ὦναξ Βρόμιε· θεὸς φαίνει μέγας.

## Ἄγγελος.

πῶς φῆς; τί τοῦτ' ἔλεξας; ἢ πὶ τοῖς ἐμοῖς  
 χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι;

## Χορός.

1035 εὐάζω ξένα μέλεσι βαρβάροις·

οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσσω.

\*Αγγελος.

Θήβας δ' ἀνάνδρους ᾧδ' ἄγεις ;

Χορός.

ὁ Διόνυσος ὁ Διόνυσος, οὐ Θῆβαι  
κράτος ἔχουσ' ἐμόν.

\*Αγγελος.

ξυγγνωστὰ μὲν σοι, πλὴν ἐπ' ἐξειργασμένοις  
1040 κακοῖσι χαίρειν, ᾧ γυναῖκες, οὐ καλόν.

Χορός.

ἐνεπέ μοι, φράσον, τίνι μόρῳ θνήσκει  
ἄδικος ἄδικά τ' ἐκπορίζων ἀνὴρ.

\*Αγγελος.

ἐπεὶ θεράπνας τῇσδε Θηβαίας χθονὸς  
λιπόντες ἐξέβημεν Ἀσωποῦ ροάς,  
1045 λέπας Κιθαιρώνειον εἰσεβάλλομεν  
Πενθεύς τε καὶ γώ, δεσπότη γὰρ εἰδόμην,  
ξένος θ', ὃς ἡμῖν πομπὸς ἦν θεωρίας.  
πρῶτον μὲν οὖν ποιηρὸν ἵζομεν νάπος,  
τά τ' ἐκ ποδῶν σιγηλὰ καὶ γλώσσης ἄπο  
1050 σώζοντες, ὥς ὀρῶμεν οὐχ ὀρώμενοι.  
ἦν δ' ἄγκος ἀμφίκριμνον, ὕδασι διάβροχον,  
πεύκαισι συσκιάζον, ἐνθα μαινάδες  
καθῆντ', ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις.

- αἰ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα  
 1055 κισσῷ κομήτην αὖθις ἐξανέστεφον,  
 αἰ δ' ἐκλιποῦσαι ποικίλ' ὥς πῶλοι ζυγὰ  
 βακχεῖον ἀντέκλαζον ἀλλήλαις μέλος.  
 Πενθεὺς δ' ὁ τλήμων, θῆλυν οὐχ ὀρῶν ὄχλον,  
 ἔλεξε τοιάδ'· ὦ ξέν', οὐ μὲν ἔσταμεν,  
 1060 οὐκ ἐξικνοῦμαι μαινάδων ὅποι μόθων·  
 ὄχθον δ' ἐπεμβὰς ἡ 'λάτην ὑψαύχενα  
 ἴδοιμ' ἂν ὀρθῶς μαινάδων αἰσχροργίαν.  
 τούντεῦθεν ἤδη τοῦ ξένου τι θαῦμ' ὀρῶ.  
 λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον  
 1065 κατῆγεν, ἦγεν, ἦγεν ἐς μέλαν πέδον·  
 κυκλοῦτο δ' ὥστε τόξον ἡ κυρτὸς τροχὸς  
 τὸρνω γραφόμενος περιφορὰν ἐλκεδρόμον·  
 ὥς κλῶν' ὄρειον ὁ ξένος χεροῖν ἄγων  
 ἔκαμπτεν ἐς γῆν, ἔργματ' οὐχὶ θνητὰ δρῶν.  
 1070 Πενθέα δ' ἰδρύσας ἐλατίνων ὄζων ἐπι  
 ὀρθὸν μεθίει διὰ χερῶν βλάστημ' ἄνω  
 ἀτρέμα, φυλάσσω μὴ 'ναχαιτίσειέ νιν.  
 ὀρθῇ δ' ἐς ὀρθὸν αἰθέρ' ἐστηρίζετο,  
 ἔχουσα νώτοις δεσπότην ἐφήμενον.  
 1075 ὥφθη δὲ μᾶλλον ἡ κατεΐδε μαινάδας·  
 ὅσον γὰρ οὐπὼ δῆλος ἦν θάσσω ἄνω,  
 καὶ τὸν ξένον μὲν οὐκέτ' εἰσορᾶν παρῆν,  
 ἐκ δ' αἰθέρος φωνή τις, ὥς μὲν εἰκάσαι,  
 Διόνυσος ἀνεβόησεν· ὦ νεάνιδες,  
 1080 ἄγω τὸν ὑμᾶς κάμει τάμά τ' ὄργια

- γέλων τιθέμενον· ἀλλὰ τιμωρεῖσθ' ἐνιν.  
 καὶ ταῦθ' ἄμ' ἡγόρευε, καὶ πρὸς οὐρανὸν  
 καὶ γαῖαν ἐστήριξε φῶς σεμνοῦ πυρός.  
 σίγησε δ' αἰθήρ, σίγα δ' ὕλιμος νάπη  
 1085 φύλλ' εἶχε, θηρῶν δ' οὐκ ἂν ἤκουσας βοήν.  
 αἱ δ' ὥσιν ἤχην οὐ σαφῶς δεδευμένα  
 ἔστησαν ὀρθαὶ καὶ διήνεγκαν κόρας.  
 ὁ δ' αὖθις ἐπέκλευσεν· ὥς δ' ἐγνώρισαν  
 σαφῇ κελευσμὸν Βακχίου Κάδμου κόραι,  
 1090 ἦξαν πελείας ὠκύτητ' οὐχ ἥσσονες  
 ποδῶν ἔχουσαι συντόνοις δραμήμασι  
 μήτηρ Ἀγαυὴ ξύγγονοί θ' ὁμόσποροι  
 πᾶσαί τε βάκχαι· διὰ δὲ χειμάρρου νάπης  
 ἄγμων τ' ἐπήδων θεοῦ πνοαῖσιν ἐμμανεῖς.  
 1095 ὥς δ' εἶδον ἐλάτῃ δεσπότην ἐφήμενον,  
 πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους  
 ἔρριπτον, ἀντίπυργον ἐπιβᾶσαι πέτραν,  
 ὄζοισί τ' ἐλατίνουσιν ἡκοντίζετο·  
 ἄλλαι δὲ θύρσους ἔσαν δι' αἰθέρος  
 1100 Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἤνυτον.  
 κρεῖσσον γὰρ ὕψος τῆς προθυμίας ἔχων  
 καθῆστο τλήμων, ἀπορία λελημμένος.  
 τέλος δὲ δρυῖνους συγκεραυνοῦσαι κλάδους  
 ρίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.  
 1105 ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνυτον,  
 ἔλεξ' Ἀγαυή, φέρε περιστᾶσαι κύκλῳ  
 πτόρθου λάβεσθε, μαινάδες, τὸν ἀμβάτην

- θῆρ' ὥς ἔλωμεν, μηδ' ἀπαγγείλῃ θεοῦ  
 χοροὺς κρυφαίους. αἱ δὲ μυρίαν χέρα  
 1110 προσέθεσαν ἐλάτῃ κάξανέσπασαν χθονός·  
 ὑψοῦ δὲ θάσσω· ὑψόθεν χαμαιπετῆς  
 πίπτει πρὸς οὐδας μυρίοις οἰμώγμασι  
 Πενθεύς· κακοῦ γὰρ ἐγγὺς ὦν ἐμάνθανε.  
 πρώτη δὲ μήτηρ ἦρξεν ἱερία φόνου,  
 1115 καὶ προσπίτνει νιν· ὁ δὲ μίτραν κόμης ἀπο  
 ἔρριψεν, ὥς νιν γνωρίσασα μὴ κτάνῃ  
 τλήμων Ἀγαύη, καὶ λέγει, παρηίδος  
 ψαύων, ἐγὼ τοι, μήτηρ, εἰμὶ παῖς σέθεν  
 Πενθεύς, ὃν ἔτεκες ἐν δόμοις Ἑχίονος·  
 1120 οἴκτειρε δ' ὦ μήτέρ με, μηδὲ ταῖς ἐμαῖς  
 ἀμαρτίαισι παῖδα σὸν κατακτάνῃς·  
 ἢ δ' ἀφρὸν ἐξιείσα καὶ διαστρόφους  
 κόρας ἐλίσσουσ', οὐ φρονοῦσ' ἀλλ' ἔχρη φρονεῖν,  
 ἐκ Βακχίου κατείχετ', οὐδ' ἐπειθέ νιν.  
 1125 λαβοῦσα δ' ὠλέναις ἀριστερὰν χέρα,  
 πλευραῖσιν ἀντιβᾶσα τοῦ δυσδαίμονος,  
 ἀπεσπάραξεν ὄμω, οὐχ ὑπὸ σθένους,  
 ἀλλ' ὁ θεὸς εὐμάρειαν ἐπέδιδου χεροῖν.  
 Ἴνῳ δὲ τὰπὶ θάτερ' ἐξειργάζετο,  
 1130 ῥηγνύσα σάρκας, Αὐτονόῃ τ' ὄχλος τε πᾶς  
 ἐπείχε βακχῶν· ἦν δὲ πᾶς ὁμοῦ βοή,  
 ὁ μὲν στενάζων, ὅσον ἐτύγγχανεν πνέων,  
 αἱ δ' ἠλάλαζον. ἔφερε δ' ἡ μὲν ὠλένην,  
 ἢ δ' ἶχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ

- 1135 πλευραὶ σπαραγμοῖς· πᾶσα δ' ἡματωμένη  
 χεῖρας διεσφαίριζε σάρκα Πενθέως.  
 κεῖται δὲ χωρὶς σῶμα, τὸ μὲν ὑπὸ στύφλοις  
 πέτραις, τὸ δ' ὕλης ἐν βαθυξύλῳ φόβῳ,  
 οὐ ῥάδιον ζήτημα· κραῖτα δ' ἄθλιον,  
 1140 ὅπερ λαβοῦσα τυγχάνει μήτηρ χεροῖν,  
 πήξας' ἐπ' ἄκρον θύρσον ὥς ὀρεστέρου  
 φέρει λέοντος διὰ Κιθαιρῶνος μέσου,  
 λιποῦσ' ἀδελφὰς ἐν χοροῖσι μαινάδων.  
 χωρεῖ δὲ θήρᾳ δυσπότμῳ γαυρουμένη  
 1145 τειχέων ἔσω τῶνδ', ἀνακαλοῦσα Βάκχιον,  
 τὸν ξυγκύναγον, τὸν ξυνεργάτην ἄγρας  
 τὸν καλλίνικον, ἧ δάκρυα νικηφορεῖ.  
 ἐγὼ μὲν οὖν τῇδ' ἐκποδὼν τῇ ξυμφορᾷ  
 ἀπειμ', Ἀγαύην πρὶν μολεῖν πρὸς δῶματα.  
 1150 τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν  
 κάλλιστον· οἶμαι δ' αὐτὸ καὶ σοφώτατον  
 θνητοῖσιν εἶναι χρῆμα τοῖσι χρωμένοις.

Χορός.

- ἀναχορεύσωμεν Βάκχιον,  
 ἀναβοάσωμεν ξυμφορὰν  
 1155 τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως,  
 ὃς τὰν θηλυγενῇ στολὰν  
 νάρθηκά τε, πιστὸν Ἄιδαν,  
 ἔλαβεν εὐθυρσον,  
 ταῦρον προσηγητῆρα συμφορᾶς ἔχων.

- 1160 βάχχαι Καδμεΐαι,  
 τὸν καλλίνικον κλεινὸν ἐξεπράξατε  
 εἰς γόνον, εἰς δάκρυα.  
 καλὸς ἀγών, ἐν αἵματι στάζουσιν
- 1165 χέρα περιβαλεῖν τέκνον.  
 ἀλλ' εἴσορῳ γὰρ ἐς δόμους ὀρμωμένην  
 Πενθέως Ἀγαύην μητέρ' ἐν διαστρόφοις  
 ὄσσοις, δέχεσθε κῶμον εὐίου θεοῦ.

Ἄγαυη.

Strophe.

Ἀσιάδες βάχχαι.

Χορός.

τί μ' ὀροθύνεις ὦ ;

Ἄγαυη.

- 1170 φέρομεν ἐξ ὀρέων  
 ἔλικά νεότομον ἐπὶ μέλαθρα,  
 μακαρίον θήραμ'.

Χορός.

ὀρῶ καί σε δέξομαι σύγκωμον.

Ἄγαυη.

ἔμαρψα τόνδ' ἄνευ βρόχων  
 \* \* νέον λίν,

- 1175 ὥς ὀρᾶν πάρα.

Χορός.

πόθεν ἐρημίας ;



Ἀγαύη.

Κιθαιρῶν

Χορός.

τί Κιθαιρῶν;

Ἀγαύη.

κατεφόνευσέ νιν.

Χορός.

τίς ἄ βαλοῦσα πρώτα;

Ἀγαύη.

ἐμὸν τὸ γέρας.

Χορός.

1180 μάκαιρ' Ἀγαύη.

Ἀγαύη.

κληζόμεθ' ἐν θιάσοις.

Χορός.

τίς ἄλλα;

Ἀγαύη.

τὰ Κάδμου

Χορός.

τί Κάδμου;

Ἀγαύη.

γένεθλα

μετ' ἐμὲ μετ' ἐμὲ τοῦδ'

ἔθιγε θηρός.

Χορός.  
εὐτυχής γ' αἶ δ' ἄγρα.

Ἄγαύη.

*Antistrophe.*

μέτεχέ νυν θοίνας.

Χορός.  
τί μετέχω τλάμων ;

Ἄγαύη.

1185 νέος ὁ μόσχος· ἄρ-  
τι γένυν, ὑπὸ κόρυθ' ἀπαλότριχα  
κατάκομον θάλλει.

Χορός.  
πρέπει γ' ὥστε θῆρ ἄγραυλος φόβη.

Ἄγαύη.

ὁ Βάκχιος κυναγέτας  
1190 σοφὸς σοφῶς ἀνέπηλ' ἐπὶ θῆρα  
τόνδε μαινάδας.

Χορός.  
ὁ γὰρ ἀναξ ἀγρεύς.

Ἄγαύη.

ἐπαινεῖς ;

Χορός.  
τί δ' ; ἐπαινῶ.

Ἄγαυη.

τάχα δὲ Καδμείῳι

Χορός.

1195 καὶ παῖς γε Πενθεὺς ματέρ'

Ἄγαυη.

ἐπαινέσεται,

λαβοῦσαν ἄγραν

Χορός.

τάνδε λεοντοφυῇ

περισσάν.

Ἄγαυη.

περισσῶς.

Χορός.

ἀγάλλει ;

Ἄγαυη.

γέγηθα

μεγάλα μεγάλα καὶ

φανερὰ τᾷδε γὰρ κατειργασμένα.

Χορός.

1200 δεῖξόν νυν, ὦ τάλαινα, σὴν νικηφόρον  
ἄστοῖσιν ἄγραν, ἣν φέρουσ' ἐλήλυθας.

Ἄγαυη.

ὦ καλλίπυργον ἄστυ Θηβαίας χθονὸς

- ναίοντες, ἔλθεθ', ὥς ἴδητε τήνδ' ἄγραν,  
 Κάδμου θυγατέρες θηρὸς ἦν ἡγερέσαμεν,  
 1205 οὐκ ἀγκυλωτοῖς Θεσσαλῶν στοχάσμασιν,  
 οὐ δικτύοισιν, ἀλλὰ λευκοπήχεσιν  
 χειρῶν ἀκμαῖσι. κᾶτα κομπάζειν χρεῶν  
 καὶ λογχοποιῶν ὄργανα κτᾶσθαι μάτην;  
 ἡμεῖς δὲ ταύτῃ χειρὶ τόνδε θ' εἵλομεν  
 1210 χωρὶς τε θηρὸς ἄρθρα διεφορήσαμεν.  
 ποῦ μοι πατὴρ ὁ πρέσβυς; ἐλθέτω πέλας.  
 Πενθέως τ' ἐμὸς παῖς ποῦ 'στιν; αἰρέσθω λαβῶν  
 πηκτῶν πρὸς οἴκους κλιμάκων προσαμβάσας,  
 ὥς πασσαλεύσῃ κᾶτα τριγλύφοις τόδε  
 1215 λέοντος, ὃν πάρειμι θηράσας' ἐγώ.

## Κάδμος.

- ἔπεσθέ μοι φέροντες ἄθλιον βάρος  
 Πενθέως, ἔπεσθε, πρόσπολοι, δόμων πάρος,  
 οὐ σῶμα μοχθῶν μυρίοις ζητήμασι  
 φέρω τόδ' εὐρὼν ἐν Κιθαιρῶνος πτυχαῖς  
 1220 διασπαράκτόν, κούδεν ἐν ταύτῳ πέδῳ  
 λαβῶν, ἐν ὕλῃ κείμενον δυσευρέτῳ.  
 ἤκουσα γάρ του θυγατέρων τολμήματα,  
 ἤδη κατ' ἄστῳ τειχέων ἔσω βεβῶς  
 σὺν τῷ γέροντι Τειρεσίᾳ, βακχῶν πέρι·  
 1225 πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι  
 τὸν κατθανόντα παῖδα μαινάδων ὕπο.  
 καὶ τὴν μὲν Ἀκταίων' Ἀριστέα ποτὲ

τεκοῦσαν εἶδον Αὐτονόην Ἰνώ θ' ἅμα  
 ἔτ' ἀμφὶ δρυμοῖς οἰστροπλῆγας ἀθλίας,  
 1230 τὴν δ' εἶπέ τίς μοι δεῦρο βακχείῳ ποδὶ  
 στείχειν Ἀγαύην, οὐδ' ἄκραντ' ἠκούσαμεν·  
 λεύσσω γὰρ αὐτῆς ὄψιν οὐκ εὐδαίμονα.

Ἀγαύη.

πάτερ, μέγιστον κομπάσαι πάρεστί σοι,  
 πάντων ἀρίστας θυγατέρας σπεῖραι μακρῶ  
 1235 θνητῶν· ἀπάσας εἶπον, ἐξόχως δ' ἐμέ,  
 ἥ τὰς παρ' ἱστοῖς ἐκλιποῦσα κερκίδας  
 ἐς μείζον ἤκω, θήρας ἀγρεύειν χεροῖν.  
 φέρω δ' ἐν ὠλέναισιν, ὥς ὄρας, τάδε  
 λαβοῦσα τάριστεῖα, σοῖσι πρὸς δόμοις  
 1240 ὥς ἂν κρεμασθῇ· σὺ δέ, πάτερ, δέξαι χεροῖν·  
 γαυρούμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι  
 κάλει φίλους ἐς daίτα· μακάριος γὰρ εἶ,  
 μακάριος, ἡμῶν τοιάδ' ἐξειργασμένων.

Κάδμος.

ὦ πένθος οὐ μετρητόν, οὐδ' οἶόν τ' ἰδεῖν,  
 1245 φόνον ταλαίναις χερσὶν ἐξειργασμένων.  
 καλὸν τὸ θῦμα καταβαλοῦσα daίμοσιν,  
 ἐπὶ daίτα Θήβας τάσδε κάμῃ παρακαλεῖς.  
 οἷμοι κακῶν μὲν πρῶτα σῶν, ἔπειτ' ἐμῶν.  
 ὥς ὁ θεὸς ἡμᾶς ἐνδίκως μὲν, ἀλλ' ἄγαν,  
 1250 Βρόμιος ἄναξ ἀπώλεσ' οἰκείως γεγώς.

Ἄγαυη.

ὥς δύσκολον τὸ γῆρας ἀνθρώποις ἔφυ  
 ἔν τ' ὄμμασι σκυθρωπόν. εἶθε παῖς ἐμὸς  
 εὖθιρος εἴη, μητρὸς εἰκασθεὶς τρόποις  
 ὅτ' ἐν νεανίαισι Θηβαίοις ἄμα  
 1255 θηρῶν ὀριγνῶτ'. ἀλλὰ θεομαχεῖν μόνον  
 οἶός τ' ἐκείνος. νουθετητέος, πάτερ,  
 σοὶ τ' ἐστὶ κάμοι μὴ σοφοῖς χαίρειν κακοῖς.  
 ποῦ 'στιν; τίς αὐτὸν δεῦρ' ἂν ὄψιν εἰς ἐμὴν  
 καλέσειεν, ὥς ἴδῃ με τὴν εὐδαίμονα;

Κάδμος.

1260 φεῦ φεῦ φρονήσασαι μὲν οἷ' ἐδράσατε  
 ἀλγήσετ' ἄλγος δεινόν· εἰ δὲ διὰ τέλους  
 ἐν τῷδ' αἰεὶ μενεῖτ', ἐν ᾧ καθέστατε,  
 οὐκ εὐτυχούσαι δόξετ' οὐχὶ δυστυχεῖν.

Ἄγαυη.

τί δ' οὐ καλῶς τῶνδ', ἥ τί λυπηρῶς ἔχει;

Κάδμος.

1265 πρῶτον μὲν ἐς τόνδ' αἰθέρ' ὄμμα σὸν μέθες.

Ἄγαυη.

ἰδοῦ· τί μοι τόνδ' ἐξυπεῖπας εἰσορᾶν;

Κάδμος.

ἔθ' αὐτός, ἥ σοι μεταβολὰς ἔχειν δοκεῖ;

Ἄγαυη.

λαμπρότερος ἢ πρὶν καὶ διπετέστερος.

Κάδμος.

τὸ δὲ πτοηθὲν τόδ' ἔτι σῇ ψυχῇ πάρα;

Ἄγαυη.

1270 οὐκ οἶδα τοῦπος τοῦτο, γίγνομαι δέ πως  
ἔννους, μετασταθεῖσα τῶν πάρος φρενῶν.

Κάδμος

κλύοις ἂν οὖν τι, ἀποκρίναι' ἂν σαφῶς;

Ἄγαυη.

ὥς ἐκλέλησμαι γ' ἃ πάρος εἵπομεν, πάτερ.

Κάδμος.

ἐς ποῖον ἦλθες οἶκον ὑμεναίων μέτα;

Ἄγαυη.

1275 σπαρτῷ μ' ἔδωκας, ὥς λέγουσ', Ἐχίονι.

Κάδμος.

τίς οὖν ἐν οἴκοις παῖς ἐγένετο σὺ πόσει;

Ἄγαυη.

Πενθεύς, ἐμῇ τε καὶ πατρὸς κοινωνίᾳ.

Κάδμος.

τίνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις;

Ἄγαυη.

λέοντος, ὥς γ' ἔφασκον αἱ θηρώμεναι.

Κάδμος.

1280 σκέψαι νυν ὀρθῶς, βραχὺς δὲ μόχθος εἰσιδεῖν.

Ἄγαύη.

ἔα, τί λεύσσω; τί φέρομαι τόδ' ἐν χεροῖν;

Κάδμος.

ἄθρησον αὐτὸ καὶ σαφέστερον μάθε.

Ἄγαύη.

ὀρῶ μέγιστον ἄλγος ἢ τάλαιν' ἐγώ.

Κάδμος.

μῶν σοι λέοντι φαίνεται προσεικέναι;

Ἄγαύη.

1285 οὐκ, ἀλλὰ Πενθέως ἢ τάλαιν' ἔχω κάρα.

Κάδμος.

ῥῆμωγμένον γε πρόσθεν ἢ σὲ γνωρίσαι.

Ἄγαύη.

τίς ἔκτανέν νιν; πῶς ἐμὰς ἦλθεν χέρας;

Κάδμος.

δύστην' ἀλήθει', ὥς ἐν οὐ καιρῷ πάρει.

Ἄγαύη.

λέγ', ὥς τὸ μέλλον καρδία πήδημ' ἔχει.

Κάδμος.

1290 σύ νιν κατέκτας καὶ κασίγνηται σέθεν.



Ἀγαύη.

ποῦ δ' ὤλετ'; ἢ κατ' οἶκον, ἢ ποίοις τόποις;

Κάδμος.

οὐπερ πρὶν Ἀκταίωνα διέλαχον κύνες.

Ἀγαύη.

τί δ' ἐς Κιθαιρῶν' ἦλθε δυσδαίμων ὄδε;

Κάδμος.

ἐκερτόμει θεὸν σάς τε βακχείας μολῶν.

Ἀγαύη.

1295 ἡμεῖς δ' ἐκέισε τίνι τρόπῳ κατήραμεν;

Κάδμος.

ἐμάνητε, πᾶσά τ' ἐξεβακχεύθη πόλις.

Ἀγαύη.

Διόνυσος ἡμᾶς ὤλεσ' ἄρτι μανθάνω.

Κάδμος.

ὑβριν γ' ὑβρισθεῖς. θεὸν γὰρ οὐχ ἡγεῖσθέ νιν.

Ἀγαύη.

τὸ φίλτατον δὲ σῶμα ποῦ παιδός, πάτερ;

Κάδμος.

1300 ἐγὼ μόλις τόδ' ἐξερευνήσας φέρω.

Ἀγαύη.

ἦ πᾶν ἐν ἄρθροισι συγκεκλημένον καλῶς;

Κάδμος.

\*

\*

\*

\*

Ἄγαυη.

Πενθεῖ δὲ τί μέρος ἀφροσύνης προσῆκ' ἐμῆς ;

Κάδμος.

ὑμῖν ἐγένεθ' ὅμοιος, οὐ σέβων θεόν.

τοιγὰρ ξυνῆψε πάντας ἐς μίαν βλάβην,

1305 ὑμᾶς τε τόνδε θ', ὥστε διολέσαι δόμους  
καῶ', ὅστις ἄτεκνος ἀρσένων παίδων γεγώς,

τῆς σῆς τόδ' ἔρνος, ᾧ τάλαινα, νηδύος  
αἷσχιστα καὶ κάκιστα καθθανόνθ' ὄρω,  
ᾧ δῶμ' ἀνέβλεφ', ὃς συνεῖχες, ᾧ τέκνον,

1310 τοῦμὸν μέλαθρον, παιδὸς ἐξ ἐμῆς γεγώς,  
πόλει τε τάρβος ἦσθα· τὸν γέροντα δὲ  
οὐδεὶς ὑβρίζειν ἤθελ', εἰσορῶν τὸ σὸν  
κάρα· δίκην γὰρ ἀξίαν ἐλάμβανες.

νῦν δ' ἐκ δόμων ἄτιμος ἐκβεβλήσομαι

1315 ὁ Κάδμος ὁ μέγας, ὃς τὸ Θηβαίων γένος  
ἔσπειρα, κάξήμησα κάλλιστον θέρος.  
ᾧ φίλτατ' ἀνδρῶν, καὶ γὰρ οὐκέτ' ὦν ὅμως  
τῶν φιλτάτων ἔμοιγ' ἀριθμήσει τέκνων,  
οὐκέτι γενείου τοῦδε θιγγάνων χερί,

1320 τὸν μητρὸς αὐδῶν πατέρα προσπτύξει, τέκνον,  
λέγων, τίς ἀδικεῖ, τίς σ' ἀτιμάζει, γέρον,  
τίς σὴν ταρασσει καρδίαν λυπηρὸς ὢν ;  
λέγ', ὥς κολάζω τὸν ἀδικοῦντά σ', ᾧ πάτερ.  
νῦν δ' ἄθλιος μέν εἰμ' ἐγώ, τλήμων δὲ σύ,

1325 οἰκτρὰ δὲ μῆτηρ, τλήμονες δὲ σύγγονοι.

εἰ δ' ἔστιν ὅστις δαιμόνων ὑπερφρονεῖ,  
 ἐς τοῦδ' ἀθρήσας θάνατον ἡγείσθω θεούς.

Χορός.

τὸ σὸν μὲν ἀλγῶ, Κάδμε· σὸς δ' ἔχει δίκην  
 παῖς παιδὸς ἀξίαν μὲν, ἀλγεινὴν δὲ σοί.

Ἄγαυη.

1330 ὦ πάτερ, ὁρᾷς γὰρ τᾶμ' ὅσῳ μετεστράφη,

\*

Διώνυσος.

\*

δράκων γενήσῃ μεταβαλὼν, δάμαρ τε σὴ  
 ἐκθηριωθείς ὄφρος ἀλλάξει τύπον,  
 ἦν Ἄρεος ἔσχες Ἀρμονίαν, θνητοῦ γεγώς.  
 ὅχον δὲ μόσχων, χρησμὸς ὥς λέγει Διὸς,  
 ἐλᾷς μετ' ἀλόχου, βαρβάρων ἡγούμενος.

1335 πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι

πόλεις· ὅταν δὲ Λοξίου χρηστήριον

διαρπάσωσι, νόστον ἄθλιον πάλιν

σχήσουσι· σὲ δ' Ἄρης Ἀρμονίαν τε ῥύσεται,

μακάρων τ' ἐς αἶαν σὸν καθιδρύσει βίον.

1340 ταῦτ' οὐχὶ θνητοῦ πατρὸς ἐκγεγώς λέγω

Διώνυσος, ἀλλὰ Ζηνός· εἰ δὲ σωφρονεῖν

ἔγνωθ', ὅτ' οὐκ ἠθέλετε, τὸν Διὸς γόνον

εὐδαιμονεῖτ' ἂν σύμμαχον κεκτημένοι.

ἌΓΡΑΨΗ.

Διώνυσε, λισσόμεσθ' ἄ, ἡδίκηκαμεν.

ΔΙΟΝΥΣΟΣ.

1345 ὅψ' ἐμάθεθ' ἡμᾶς, ὅτε δ' ἐχρήν, οὐκ ᾔδετε.

ἌΓΡΑΨΗ.

ἐγνώκαμεν ταῦτ'· ἄλλ' ἐπεξέρχει λίαν.

ΔΙΟΝΥΣΟΣ.

καὶ γὰρ πρὸς ὑμῶν, θεὸς γεγώς, ὑβριζόμεν.

ἌΓΡΑΨΗ.

ὁρᾶς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς.

ΔΙΟΝΥΣΟΣ.

πάσαι τάδε Ζεὺς οὐμὸς ἐπένευσεν πατὴρ.

ἌΓΡΑΨΗ.

1350 αἰαῖ, δέδοκται, πρέσβυ, τλήμονες φυγαί.

ΔΙΟΝΥΣΟΣ.

τί δῆτα μέλλεθ' ἄπερ ἀναγκαίως ἔχει;

ΚΑΔΜΟΣ.

ὦ τέκνον, ὥς ἐς δεινὸν ἤλθομεν κακόν,

σύ θ' ἢ τάλαινα σύγγονοί τε σαὶ \*

ἐγὼ θ' ὁ τλήμων βαρβάρους ἀφίξομαι

γέρων μέτοικος· ἔτι δέ μοι τὸ θέσφατον

1355 εἰς Ἑλλάδ' ἀγαγεῖν μιγάδα βάρβαρον στρατόν.

καὶ τὴν Ἄρεως παῖδ' Ἀρμονίαν, δάμαρτ' ἐμήν,

δράκων δρακαίνης φύσιν ἔχουσαν ἀγρίαν,  
 ἄξω 'πὶ βωμοὺς καὶ τάφους Ἑλληνικούς,  
 ἡγούμενος λόγχαισιν, οὐδὲ παύσομαι  
 1360 κακῶν ὁ τλήμων, οὐδὲ τὸν καταιβάτην  
 Ἀχέροντα πλεύσας ἡσυχος γενήσομαι.

Ἀγαύη.

ὦ πάτερ, ἐγὼ δὲ σοῦ στερεῖσα φεύξομαι.

Κάδμος.

τί μ' ἀμφιβάλλεις χερσίν, ὦ τάλαινα παῖ,  
 ὄρνις ὅπως κηφῆνα πολιόχρως κύκνος ;

Ἀγαύη.

1365 ποῖ γὰρ τράπωμαι, πατρίδος ἐκβεβλημένη ;

Κάδμος.

οὐκ οἶδα, τέκνον· σμικρὸς ἐπίκουρος πατήρ.

Ἀγαύη.

χαῖρ', ὦ μέλαθρον, χαῖρ', ὦ πατρώα  
 πόλις· ἐκλείπω σ' ἐπὶ δυστυχία  
 φυγὰς ἐκ θαλάμων.

Κάδμος.

1370 στεῖχέ νυν, ὦ παῖ, τὸν Ἀρισταίου

\*

\*

\*

Ἀγαύη.

στένομαί σε, πάτερ.

Κάδμος.

κάγὼ σέ, τέκνον,  
καὶ σὰς ἐδάκρυσα κασιγνήτας.

ἌΓραύη.

δεινῶς γάρτοι τάνδ' αἰκίαν  
Διόνυσος ἀναξ τοὺς σοὺς \* εἰς  
1375 οἴκους ἔφερεν.

Κάδμος.

καὶ γὰρ ἔπασχεν δεινὰ πρὸς ὑμῶν,  
ἀγέρατον ἔχων ὄνομ' ἐν Θήβαις.

ἌΓραύη.

χαῖρε, πάτερ, μοι.

Κάδμος.

χαῖρ', ὦ μελέα  
1380 θύγατερ. χαλεπῶς δ' ἐς τόδ' ἂν ἦκοις.

ἌΓραύη.

ἄγετ' ὦ πομποί με, κασιγνήτας  
ἵνα συμφυγάδας ληψόμεθ' οἰκτρὰς.  
ἔλθοιμι δ' ὅπου  
μήτε Κιθαιρῶν ἐμ' ἴδοι μιάρὸς  
1385 μήτε Κιθαιρῶν' ὅσσοισιν ἐγώ,  
μήθ' ὅθι θύρσου μνήμ' ἀνάκειται·  
βάκχαις δ' ἄλλαισι μέλοιεν.

Χορός.

πολλαὶ μορφαὶ τῶν δαιμονίων,  
πολλὰ δ' ἀέλπτως κραίνουσι θεοί,  
1390 καὶ τὰ δοκηθέντ' οὐκ ἔτελέσθη,  
τῶν δ' ἀδοκῆτων πόρον εὔρε θεός.  
τοιόνδ' ἀπέβη τόδε πρᾶγμα.

Clarendon Press Series

EURIPIDES  
BACCHAE

EDITED

WITH INTRODUCTION AND NOTES

BY

A. H. CRUICKSHANK, M.A.

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PART II.—NOTES

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## NOTES



ll. 1-63. THE scene throughout is laid before the doors of the Palace at Thebes. PROLOGUE, spoken by Dionysus: the words Διὸς παῖς are emphatic; the divine birth of Dionysus had been denied. Cf. *infra*, l. 26.

l. 1. τήνδε . . . χθόνα. The acc. without a prep. after verbs of motion is common in Greek poetry. We should expect in Attic prose τήνδε τήν χθόνα. οὗτος and ὅδε in poetry are combined with a subst. without the art.

l. 2. τίκτει: present where in English we use a past. Cf. ll. 42, 244. This idiom is common to Greek and Latin, especially in relative clauses, and is frequent with such words as τίκτειν, τελευτᾶν, γαμεῖν, &c. The 'descriptive' present expresses a permanent relation, no stress being laid on the tense employed. Cf. ἡ τίκτουσα for 'the mother,' Soph. *O. T.* 1247, Verg. *Aen.* 9. 266 'cratera antiquum quem dat Sidonia Dido.'

l. 3. ἀστραπηφόρῳ, ἀπ. λεγ., 'borne by lightning.'

l. 4. ἀμείψας, 'having taken in exchange.' ἀμειψόμενος would be more usual.

l. 5. πάρεμι, 'am present,' with acc.: an extension of the constr. noticed on l. 1. Cf. *Cyclops* 95 πῶθεν πάρεισι Σικελὸν Αἰτναῖον πάγον. Dirce and Ismenus, the two streams of Thebes on the W. and E. respectively, join north of the town and run into the Thespius which ends in the 'Ἰλίκη λίμνη, one of the two large lakes of Boeotia. Amphion and Zethus avenged their mother Antiope, wife of Lycus, king of Thebes, on their step-mother Dirce by tying her to a wild bull, which dragged her about until she died: they then cast the body into a fountain near Thebes, thenceforth called Dirce.

l. 6. Semele's monument was shown to the traveller Pausanias (9. 12. 3) as late as the second century A.D. κεραυνία: this is Sophocles' epithet for Semele. Cf. *Antig.* 1139.

l. 7. ἑῷδε: deictic 'here.'

l. 8. MSS. insert *τε* after *δίου*, which spoils the scansion. Porson transposed *ἔτι* and *πυρός*. Most of the editors omit the *τε*. The line is quoted in Plutarch, *Solon*, c. 1, with *ἀδρου* for *δίου*. But *ἀδρός* is not found elsewhere in the tragedians. *ζῶσαν φλόγα*, (1) accus. in apposition to *ἐρείπα*: or (2) less probably a cognate accus. after *τυφόμενα*, 'smoking with a flame.'

l. 9. The *ὑβρις* of Hera is called 'undying,' because the ground where the bolt fell is said (l. 8) to be still smoking. 'The visible exhalations of some ancient solfatara possibly gave rise to the legend' (Paley). *ἀθάνατον ὑβριν*, acc. in apposition to the sentence. Cf. l. 1100.

l. 10. *ἄβατον*: places struck by lightning were regarded as sacred and walled off. (Latin 'Bidental'.)

l. 11. *τίθησι*: probably descriptive present, as in l. 2: for (1) Cadmus is no longer king but Pentheus, (2) the aorist *ἐκάλυψα* closely follows. *σηκόν*: in apposition to *πέδον τόδε*. The word means here a sacred enclosure containing a building. It is used (*Ion* 300) of the seat of an oracle, *σηκοῖς δ' ἐνστρέφει Τροφονίου*, and in *Soph. Phil.* 1328 of the shrine of Chryse.

l. 13. MSS. read *τάς*: but this should be altered to *τούς*, as *γῆς* is masc. Cf. L. and S. *πολυχρύσεος* refers to the gold which was found in the river Pactolus; but also to the great wealth of the Lydians, which much impressed the Greeks when first colonizing the western shores of Asia Minor; cf. the line of Archilochus (Bergk's *L. G.* 25) *οὐ μοι τὰ Γύγῃ τοῦ πολυχρύσου μέλει*.

l. 14. C. omits the line. *Περσῶν θ'*. *τε* joins *λιπών* and *ἐπελθών*. It seems doubtful if the order of the countries corresponds to the travels of Dionysus. If it does, why is India, his most celebrated conquest, left out? Indeed, Strabo, 1. cap. 20, quotes the passage to show the inexactness of the tragedians in matters geographical as compared with Homer.

l. 15. *δύσχυμον*: one of the many words found only in Aesch. and Eurip. Strabo, 11. cap. 7, says 'the greater part of Media is lofty and cold.'

l. 16. *ἐπελθών*: 'visiting.' What we call Arabia was called by the Romans 'felix,' by the Greeks *εὐδαίμων* (Strabo, 16. cap. 28); *εὐδαίμων* here is doubtless used vaguely for 'rich.'

l. 17. Asia here means the western coast of Asia Minor, colonized by the Greeks. Similarly in Latin writers Africa means the province containing the modern Tunis and Algeria. For Asia, cf. Cicero, *pro Flacco*, cap. 27 'namque, ut opinor, Asia vestra constat ex Phrygia Mysia Caria Lydia.'

1. 18. Ἕλλησι: instrum. dat. after πλῆθους. μυγόν: a tribrach in one word in the second, fourth, or fifth foot is rare. Cf. l. 261. The mention of Greeks in Asia is an anachronism. Another inconsistency in the play is that Tiresias is here an aged seer in the time of Cadmus. In the Phoenissae he is a subject of Oedipus, the more usual date.

1. 19. Thebes itself is called καλλίπυργον *δοτυ* infra, l. 1202. This is as much as to say: 'after visiting the finest cities of Asia, I have come to the finest in Greece.' Cf. note on l. 1 for the absence of the art. The MSS. read ll. 20-22 as in the text. But κἀκεῖ is difficult. We should expect rather, 'I came to Greece, to establish here too my rites.' κἀκεῖ can only refer to the regions he has left. It is better with Paley to suppose a hiatus after l. 22, in which case κἀκεῖ means 'and there.' He suggests for the line which has dropped out πολλοὺς ἐπεισα τῶν ἐμῶν νόμων κλύειν. Pierson transposed l. 20 after l. 22. In this case κἀκεῖ = 'and there.' The objections to this are (1) the length of the participial clauses from l. 13 to l. 22; (2) the tautology of l. 23 following close upon l. 20.

1. 24. ἀνωλόλυξα. ὀλολυγή is a joyous shout, usually raised by women at a sacrifice. Cf. l. 689. The verb is usually intransitive; but Wecklein compares *Iph. in T.* 367 αὐλεῖται πᾶν μέλαθρον: 'the house is filled with music'; αὐλεῖν being usually intrans. = 'to play on the flute.' χροός: scil. αὐτῶν, i. e. the Theban women, understood from the preceding Θήβας. The fawn-skin was the characteristic dress of Bacchus and the Bacchantes.

1. 25. The thyrsus was a light wand wreathed with ivy or the vine, carried by the Bacchantes. With the whole passage cf. Verg. *Aen.* 7. 390 ff., where Amata and the matrons of Latium are carried away by frenzy. Cf. especially 395-6 'ast aliae tremulis ululatus aethera complent | pampineasque gerunt incinctae pellibus hastas.' δούς here really = *θεῖς*; cf. l. 621, and for διδόναι *eis* l. 421. MSS. give κίσσινον μέλος. The correction βέλος (due to H. Stephens) is easy (for in cursive MSS. μ and β are very similarly shaped), and makes good sense. As S. justly points out, the metaphorical use of the word is made possible by the addition of the limiting epithet κίσσινον.

1. 26. ἄς: supply φάσκειν. Cf. the Homeric οὐδέ τί σε χρὴ *Iliad* 16. 721.

1. 28. ἐκ for the more usual ἐπὶ: cf. L. and S. ἐκ, III. 4.

1. 29. Supply ἐφασκον from οὐκ ἐφασκον to govern ἀναφέρειν. Cf. Soph. *Oed. Rex* 236, 241. τὴν ἀμαρτίαν λέχους. In prose this would be τὴν ἀμαρτίαν τοῦ λέχους. ἀμαρτίαν λέχους must be con-

sidered as closely combining to form one idea, and therefore treated as one word.

l. 29. For ἀναφέρειν, 'attribute to,' as the cause. Elsewhere it often means 'refer to' a judge.

l. 30. Κάδμου σοφίσμαθ' : acc. in apposition with the sentence. Cf. above l. 9.

l. 31. ἐψεύσατο, sc. Semele. ἐξεκαυχῶντο, 'asserted.' Thus εὐχομαι comes to mean not only 'boast,' but 'profess.'

l. 32. αὐτάς is here emphatic = 'ipsas,' as νιν alone represents the unemphatic use of αὐτάς, not only all the women of the people (l. 35), but the royal family were possessed. νιν is used for the acc. of all genders, though rarely for the neuter, and usually in the singular. In Soph. O. C. 43, where it represents αὐτάς, it was marked in the Laurentian MS. with the χ, which was affixed to anything notable. Cf. L. and S. χιάζω.

l. 33. παρακοποι φρενῶν. This gen. is like the Latin 'o seri studiorum,' objective, i. e. it stands to the noun which governs it in the relation of an accus. to a verb. The accus. and dat. are both found in Gk., objectively after adjectives. In this case, the verbal construction would be παρακοπεῖσαι τὰς φρένας : cf. Hippol. 238.

l. 35. δοῦναι, κ.τ.λ. merely repeats πᾶν τὸ θῆλυ σπέρμα.

l. 37. The sisters of Semele are meant : παισίν, governed by ὁμοῦ.

l. 38. ἐλάταις : the summit of Cithaeron is still crowned with forests of fir, and part of the range is now called Elatiá. πέτραις : the poets use the dative as a locative without a prep. (cf. the Latin abl.). Cf. Soph. O. C. 411 σοῖς δταν στῶσιν τάφοις.

l. 39. ἐκμαθεῖν. (1) 'Learn its lesson thoroughly.' (2) Closely with next line 'learn that it is uninitiated.' Cf. the common use of μαρθάνω thus, as infra l. 1113.

l. 40. ἀτέλειστον, 'ignorant of the τέλη' or mystic rites of Dionysus. Cf. note on l. 72.

l. 42. The participle expresses the way in which he would vindicate his mother. τίκτω : cf. note on l. 2.

l. 43. μὲν is here not answered by δέ, but it is not to be taken with οὖν, for μὲν οὖν together = 'immo vero,' an adversative meaning not in place here. Tr. 'Cadmus then—'

l. 44. θυγατρός. Agave who married Echion.

l. 45. θεομαχεῖ, infra, ll. 325, 1255. Cf. also the speech of Gamaliel in Acts v. 39, which ends with the words μή ποτε καὶ θεομάχοι εὐρεθῇτε.

l. 46. C. reads οὐδαμῶς. P. οὐδαμοῦ. οὐδαμοῦ is better as it is a poetical idiom both in Greek and Latin, to use adverbs of place for those of time. Cf. Verg. Aen. 5. 853 'nusquam amittebat... clavum.'

l. 47. Notice *θεός* scanned as a monosyllable. This scansion is often found in Eurip.

l. 49. *θεῖσθαι τὰ πράγματα*, 'to arrange.' *τάνθενδε* for *τὰ ἐνταῦθα*, 'matters here.' The Greeks when using a verb of motion often preferred an adverb of motion to one of rest, in combination with it. Cf. also such a phrase as *οἱ ἐκ τῆς ἀγορᾶς ἀπέφυγον* in Demosth.: 'Those in the agora fled away.'

l. 52. *ξυνάψω*: sc. *μάχην*. *μαινάσι*: instrum. dat. Cf. Thuc. 2. 79 'Ἀθηναῖοι δισχυλοῖσι δολίταις . . . ἐστράτευσαν ἐπὶ Χαλκιδέας.'

l. 53. *ἀλλάξας ἔχω*: the Schema Chalcidicum, or combination of *ἔχω* with a participle (usually as here the aorist, but sometimes as in Soph. *O. T.* 701 *οἷά μοι βεβουλευκὼς ἔχει*, the perfect), is analogous to our modern use of auxiliaries in forming verbs.

l. 54 repeats l. 53 in other words. This need not be suspected, as the prologue virtually ends here, and the amplification of the idea gives weight. Paley thinks the ambiguity of *ἀλλάξας*, which may mean either 'give' or 'take in exchange,' required the addition of l. 54.

ll. 55-63. Addressed to the attendant women from Asia: Dionysus speaks in his assumed character of a man, leading the Bacchantes. *ἀλλά*, 'now.'

l. 56. For *θλασος* from root *θύω*, Curtius (*Gk. Etymology*, 708) compares *δρία δρύς*, *σίαλος σῦς*, *ὑπερφίαλος ὑπερφύης*.

l. 59. MSS. read *τύπανα*. But in iambic verse a short vowel at the end of a foot is lengthened before *β*. It is therefore better to read here with Nauck *τύπανα*. This rarer short form occurs in Aesch. *frag.* 55 *τυπάνου δ' εἰκὼν ὥσθ' ὑπογαίου | βροντῆς φέρεται βαρυνταρβής*. The same mistake occurs in Eur. *Helena*, 1347, where *τύπανά τ' ἔλαβε βυρσοτενῆ* is now read.

l. 62. *πτυχάς* is from *πτυχή*: it is found in the dat. plur. infra, ll. 797, 1219. Homer prefers the form *πτύχες*.

l. 63. *συμμετασχίσω* takes partitive genitive: cf. Soph. *Antig.* 537 *καὶ συμμετίσχω καὶ φέρω τῆς αἰτίας*.

ll. 64-169. The Parodos, or Ode, sung during or directly after the entrance of the chorus. The Parodos is often written in Anapaests, a metre adapted to marching, but this Parodos is largely composed of rhythms which may be analyzed either as choriambic (— ∪ ∪ —) or Ionic a minore (∪ ∪ — —), rhythms which plainly lend themselves to rapid excited movements. For notes on the metre, cf. Appendix. The chorus are women from Asia, to be distinguished from the Theban Maenads, of whom only one, Agave (l. 1143), appears on the stage. The choruses of Eur. have often been criticized as not bearing

upon the subject of the play in which they occur. The present chorus is not open to this charge. It warns the uninitiated to depart (ll. 64-71), and then congratulates the initiated on their good fortune (ll. 72-87). It next narrates the legend of the wonderful birth of Dionysus (ll. 88-103), and draws a picture of the externals of his worship; the costume (ll. 105-119); and the instruments of music (ll. 121-124); the attendant miracles are next described, and the fiery exhortations of the god to his votaries (ll. 135-169). The chorus, as coming from Asia, i.e. from a distant country, enter on the left.

l. 65. *θοάξω*, from *θοός*, 'swift,' is often used by Eur. both transitively as here, and intransitively as infra, l. 219 *ἐν δὲ δασκίοις | δρεσι θοάξειν*. In the well-known passage, *Oed. Rex* 2 *τάσδ' ἔδρας θοάξετε*, it seems simplest to translate 'hasten' rather than 'sit.'

l. 66. *κάματον εὐκάματον*, 'a labour of love.' S.

l. 67. ll. 67 and 71 do not correspond in metre. *-αζομένα* has to correspond with *-σον ὑμνήσω*. It has been proposed (1) to read *ἀζομένα θεόν* instead of *εὐαζομένα*: (2) to keep *εὐαζομένα* and alter *ὑμνήσω* to *κελαδῶ*, regarding *ὑμνήσω* as a gloss. The objection to this is that *ὑμνήσω* would be a gloss upon *κελαδήσω*. *εὐαζομένα*, 'singing *εὐοί*,' the Bacchic cry. *Εὔιος* means the god greeted with *εὐοί* as *Ἰήιος* means 'greeted with *ἰή*.' Cf. Jebb on Soph. *Oed. Rex* 154.

l. 68. *δδῶ*: for dat. cf. l. 38. The repetition is characteristic of Eur. and is ridiculed by Aristoph. *Frogs* 1338, 1352-5: cf. the monody in *Orestes* 1369-1502 for its constant occurrence. Tr. 'Who is in the path? who is in the palace? let him keep apart and let every man purify his lips, keeping holy silence.' Those who are not purified are told to retire, whether in the house (i.e. the royal palace, cf. l. 60) or in the street.

l. 69. For this cf. the words of the Sibyl in Verg. *Aen.* 6. 258 'procul o procul este profani.' *εὐφημον*: proleptic, 'so as to be.' Cf. Soph. *O. C.* 1200 *τῶν σῶν ἀδέρκτων ὁμμάτων τητῶμενος*, 'deprived of their eyes so that they are sightless,' and in English, 'to strike dumb' (T.).

l. 70. *Π. ἐξοσιούσθω*, which will not scan: C. *δοσιούσθω. τὰ νομοθένητα*: adverbial accus. describing how D. was to be celebrated 'duly.'

l. 71. It is a disputed point whether *ὕμνος* is ever short in the first syllable, as is required here. In Aesch. *Agam.* 990 *ὕμνωδεῖν* is so scanned: and *εὐνμνος* in Epicharmus, *frag.* 69.

l. 72. Those who are initiated into the secret rites of the gods are blessed. The allusion includes both the rites of Bacchus (cf. infra, ll. 469-474) and the Eleusinian mysteries. The best comment on the

thought here expressed is Plato, *Phaedo* 69 C *ὅς ἂν ἀμύητος καὶ ἀτέλεστος εἰς Αἴδου ἀφίκηται ἐν βορβόρῳ κείσεται, ὃ δὲ κεκαθαρμένους τε καὶ τετελεσμένους ἐκεῖσε ἀφικόμενος μετὰ θεῶν οἰκήσει.* Cf. also *Soph. frag.* 719 *ὥς τρισόλβιοι | κείνοι βροτῶν, οἱ ταῦτα δερχθέντες τέλη | μόλωσ' εἰς Αἴδου· τοῖσδε γὰρ μόνοις ἐκεῖ | ᾗ ἔστι, τοῖς δ' ἄλλοις πάντ' ἐκεῖ κακά.* Homeric *Hymn to Demeter* 480-2 *ὄλβιος δς τὰδ' ὅπῃ πεν ἐπιχθονίαν ἀνθρώπων, | δς δ' ἀτελὴς ἱερῶν, ὅς τ' ἄμμορος, οὐποθ' ὁμοίως | αἶσαν ἔχει φθιμένος περ ὑπὸ ζόφῳ εὐρώνετι.*

1. 75. *θιασεύεται ψυχάν*, 'joins the Bacchic revel heart and soul,' lit. 'revels as to his soul.'

1. 76. MSS. *δρεσι*, which will not scan.

1. 79. *θεμιτεύων* for *θεμιστεύων* of MSS., which will not scan. Cf. l. 95.

1. 80. *ἀνά* belongs to *τινάσσων*. A case of tmesis. Cf. l. 126.

1. 81. Ivy was associated with the worship of Bacchus, because the leaf is not unlike that of the vine. The cradle of Bacchus was garlanded with ivy, according to legend, cf. *Phoen.* 651 *κισσὸς δν περιστεφῆς | ἔλικος ἔτι βρέφος | χλοηφόροισιν ἔρνεσιν | κατασκίοισιν ὀλβίας ἐνώτισεν.*

1. 85. *κατάγουσαι*, 'bringing home.' Cf. *κατέρχομαι* of exiles returning home, as in Aesch. *Choeph.* 3. Thebes was the birth-place and therefore home of Dionysus.

1. 87. P. corrects to *εὐρυχόρους*, which will not scan.

1. 88. *ἔχειν* here = 'conceive.'

1. 90. *παμένως βροντᾶς*: genit. abs.

1. 91. *ἐκβολον*: especially used of newly-born children exposed by their parents: e.g. in *Phoen.* 804 Oedipus is described as *βρέφος ἐκβολον οἴκων*. Again in *Ion* 555 Xuthus conjectures that Ion was *ἐκβολον κόρης*. Here the death of Semele deprived her child of a mother's care; so that the application of the word is easily intelligible. According to Apollodorus 3. 4. 3 *Ξεμέλης διὰ τὸν φόβον ἐκλιπούσης, ἐξαμηνιαῖον βρέφος ἐξαμβλωθὲν ἐκ τοῦ πυρὸς ἀρπάσας* (sc. Zeus) *ἐνέρραιε τῇ μητρὶ.*

1. 93. It is unnecessary to alter the MSS. reading to *πλαγῆ*. The Doricism of tragic choruses is very capricious.

1. 95. MSS. read *θαλάμοις*, which makes good sense. 'In the chamber of birth' Zeus took the child. Most editors read *θαλάμους*, taking the word in its physiological sense of a cavity in the body. The meaning would then be 'Zeus received him in chambers of birth,' i.e. in his own thigh; 1. 96, however, by the use of the word *μηρῷ* sufficiently refers to this grotesque legend.

1. 97. *χρυσταῖς* MSS., which will not scan. Elmsley on *Medea*



618 has collected all the passages in Greek tragedy where the first syllable of χρύσεος is as here scanned short. C. has a gloss here συνίσης, i. e. of -eais into one syllable; cf. ὄργια in l. 998. In that case the first syllable would be long.

l. 98. κρυπτόν: proleptic, 'so as to be hidden.' Cf. note on l. 69.

l. 99. In Pindar, *Olymp.* 6. 42, the Μοῖραι assist at the birth of Iamos, τῇ μὲν δ' Χρυσόκομος | πρᾶμμητίν τ' Ἐλευθὴ παρέστασέν τε Μοῖρας.

l. 100. ταυρόκερων: for the accent cf. Chandler's *Greek Accentuation*, § 548. Dionysus is often represented in ancient art with a bull's horns. Thus in Plutarch's treatise 'De Iside et Osiride' 35 we find ταυρόμορφα Διονύσου ποιούσιν ἀγάλματα πολλοὶ τῶν Ἑλλήνων. Hor. (*Odes* 2. 19. 30) describes him as 'aureo cornu decorus.'

l. 102. ἐνθεν here = 'of whom,' referring to δρακόντων, not 'whence.' Cf. Ovid's *Fasti* 5. 509 for a similar use of 'inde': 'stant calices: minor inde fabas, olus alter habebat,' where 'inde' = 'calicum,' and 'qua' in Verg. *Georg.* 1. 90 'spiramenta, novas veniat qua succus in herbas.' P. reads θηροτρόφοι, C. θυρσοφόροι. The former will not stand, as the adj. is used of places, e. g. *infra*, l. 556, as 'feeding wild beasts.' θηρότροφοι, 'living on wild beasts,' would also be out of place here. Tyrrell reads θηρότροφον, agreeing with ἄγρην, tr. 'beast-fed prey.' ἄγρην, however, does not need an adj. 'to help it out,' as ἐνθεν does this. The Maenads in l. 698 and l. 768 carry snakes and allow them to wind round their bodies. In Hor. *Odes* 2. 19. 19 Bacchus is represented as twisting vipers in the hair of a Thracian tribe, 'Nodo coerces viperino Bistonidum sine fraude crines.' Cf. S.'s note.

l. 106. κισσῷ: i. e. in honour of Dionysus.

l. 107. χλοήραι. ἄτ. λεγ. It has the meaning of χλωρός, 'fresh.'

l. 108. S. in his elaborate note proves that the μῦλαξ is a plant called the Smilax aspera, growing abundantly in Greece in marshy places and on rough ground. 'Like ivy, it is an evergreen creeper with a dark green leaf of leathery texture: it bears small white starry flowers with pink stalks, growing in clusters at the tips of the spray; the berries (καλλικάρπῃ) are of a bright scarlet.' It is again referred to *infra*, l. 703, as furnishing material for crowns. 'It is not found in the British isles; the plant that perhaps most closely resembles it in our own Flora is the Black Bryony.' In Aristoph. *Birds* 216 the echo of the nightingale's song is said to be χωρεῖν διὰ φυλλοκόμον μίλακος.

l. 110. Lobeck interprets καταβακχιούσθαι as 'coronari,' comparing a gloss in Hesychius, βακχᾶν ἐστεφανῶσθαι κισσῷ. κλάδοισι

is instrumental, 'Crown thyself with boughs.' The Scholiast on Aristoph. *Knights* 409 tells us that βάκχοι was a name for the boughs (κλάδοι) οὗς οἱ μύσται φέρουσι. Or else translate with T. 'act the Bacchant with zeal' (κατά). ἡ ἐλάτας: to avoid the hiatus Blomfield wrote ἡ 'ν ἐλάτας. The oak and fir are the common trees of Cithaeron. Cf. Herod. 9. 31 where the pass called Δρυὸς κεφαλῇ over Cithaeron is mentioned.

l. 111. This refers to the habit of 'sewing tufts or patches of skin or fur of a different colour to imitate natural spots or pyebald marks' (Paley). Cf. Tac. *Germania*, § 27 'eligunt feras et detracta velamina spargunt maculis pellibusque ferarum, quas exterior pontus gignit.' Paley also compares the modern practice of thus imitating ermine spots in the manufacture of furs into muffs, tippets, &c. λευκοτρίχων . . . μαλλοῖς, 'fleeces of white hair,' i.e. 'consisting of.' If the passage is to be altered, the simplest device is to read (1) πλοκάμους μαλλῶν, or (2) as Elmsley hesitatingly suggests προβάτων. πρόβατα, 'flocks,' is common in Homer, but not found in Tragedy. (Cf. however the similar use of ἔναυλοι in l. 122.) λευκοτρίχων: the latter half of the compound need not be translated. Translate 'and deck the dappled fawn-skins with woolly tufts of white curling hair.' πλοκάμος usually, but not always, means 'human hair.'

l. 113. 'Be reverent as ye handle the wanton staves.' Cf. ἀμφὶ δεῖπνον εἶναι, 'to be at dinner.' Eur. uses νάρθηξ in this play as synonymous with θύρσος: strictly it means the stem of the giant fennel, which is five feet high (cf. Sandys' note) and very light. The word ὑβριστάς refers to the blows which the excited votaries would give one another with their wands. (The νόμος ὕβρεως at Athens = law concerning serious injuries done to the person.)

l. 115. MSS. ὅτ' ἄγῃ, which will not scan. Elmsley suggested εὐτ' ἄν or ὁπότ' ἄν.

l. 116. Cf. note on l. 68 for the repetition.

l. 119. This passage shows how the dative comes to be used for the agent. The δῆλος was frenzied for the service of Dionysus, i.e. by Dionysus. Cf. Monro's *Homeric Grammar*, the dative, § 143. 5.

l. 120. The Curetes of Crete saved the infant Zeus from being devoured by his father Cronos by drowning the cries of the babe by the noise of their drums and other instruments. Cf. Lucretius, 2. 633 'Dictaeos referunt Curetas qui Iovis illum | vagitum in Creta quondam occultasse feruntur, | cum pueri circum puerum pernice chorea | armatei in numerum pulsarent aeribus aera, | ne Saturnus eum malis mandaret adeptus | aeternumque daret matri sub pectore volnus.'

l. 122. Διογενέτορες. ἀπ. λεγ. as also τρικέρυθες in l. 123 and βυρσοτόνον in l. 124.

l. 123. The Corybantes are the Phrygian votaries of Rhea. Here they are confused with the Curetes of Crete, who had earned Rhea's gratitude by protecting the infant Zeus. This was natural, as there were both Phrygian and Cretan Curetes. τρικέρυθες refers to the triple rim of the helmet, giving the appearance of three helmets placed one upon the other. Cf. the tiara or triple crown of the Pope. MSS. here read ἐνθα τρικέρυθες ἐν ἀντροῖς. Omit ἐν, and for dat. ἀντροῖς cf. l. 38.

l. 124. The Corybantes invented the drum and gave it to their lady Rhea; the Satyrs obtained it from her for the similar worship of their lord Bacchus.

l. 125. μοι: ethical dative. 'This which I show you.'

l. 126. MSS. ἀνὰ δὲ βακχεία συντόνῳ. The simplest alteration is Dobree's, βακχεία δ' ἀνὰ συντόνῳ, which corresponds to l. 111 metrically. This also has the advantage of lengthening the last syllable of ἡδύρον. Translate: 'in eager revelry they mixed (ἀνεκέρασαν) the sound of the drum with the sweet breathing of Phrygian flutes.' For βακχεία, cf. l. 232. Sandys prints ἀνὰ δὲ βάκχια συντόνῳ κέρασαν, &c., 'they mingled Bacchic strains with the eager flute.' But (1) as Hermann says, βάκχιος is a rare form, when not used as an epithet of Dionysus or wine: (2) τὰ βάκχια for 'the Bacchic rites' occurs nowhere else. Further as Sandys allows, συντόνῳ does not go well with ἡδυβόα. He suspects συντόνῳ, and proposes in the interests of the sense ἀνὰ δ' ἀράγματα τυμπάνων | κέρασαν ἡδυβόα Φρυγίαν αὐλῶν πνεύματι. Strabo in quoting this passage (10. cap. 13) has the dat. βακχείῳ, which supports Dobree's emendation. But the quotation is in many of the other details incorrect.

l. 127. MSS. ἡδυβόα. Elmsley was the first to write ἡδυβόα, but only on the strength of the quotation as given by Strabo. κέρασαν: the argument is often omitted in lyric passages. Cf. l. 131.

l. 129. κτύπον: acc. in apposition. It means that the τύμπανον was to beat time for the cries of εὐοῶ. Θῆκαν: in Attic prose this would be θέσαν, the rule being to use in the indicative of τίθημι, 1st aor. singular, 2nd aor. plural. Similarly ἔδωκα, ἔδομεν. ἔθηκαν is rare even in tragedy. Eur. has it in the *Ion* 1200, and in a doubtful passage *Herc. Fur.* 590. ἀνῆκαν occurs infra, l. 448 for the more usual ἀνείσαν. MSS. ἐν ὁσμοσι. Carter εὐόσμοσι. The word occurs again infra, l. 151, but nowhere else.

l. 130. The Satyrs were the attendants of Dionysus. They furnished the chorus in the Satyric or fourth play of a tetralogy. The

Satyric play thus represented the original intimate connexion of the drama with the worship of Dionysus.

l. 131. *ἐξανύσαντο*: L. and S. translate rather prosaically 'borrowed.' It corresponds to the Latin 'impetrare.' Tr. 'obtained by asking from the goddess.'

l. 133. *συνήψαν*: sc. *αὐτό*. *τριετηρίδων*, i.e. festivals every other year.

ll. 135-167. The Epode: this is what the metrists call *ἀνομοίᾳ-τητον*, i.e. there is no regular recurrence at intervals of the same rhythms.

l. 135. MSS. *ἡδὺς ἐν ὄρεσιν ὄταν*. Sandys prefers Schoene's reading: *ἡδὺς ἐν ὄρεσσιν ὃς ἄν*, because it supplies a pronoun to be a subject for *ἡδὺς*. The reading given is Dindorf's: for *εὖτ' ἄν* he compares above l. 115, where MSS. *ὄτ' ἄγρ* has been altered to *εὖτ' ἄν ἄγρ*. *ἡδὺς*: transl. 'it is sweet when a man falls upon the ground.' This is an instance of the Greek love of putting statements personally. Cf. *δίκαιός εἰμι κολάζειν*. Soph. *O. C.* 12 *μανθάνειν γὰρ ἡκομεν* | *ξένοι πρὸς ἀσπῶν* (on which cf. Sidgwick in *Classical Review*, vol. iii. p. 147). Or (2) *ἡδὺς* may simply = 'joyous.'

l. 137. P. reads *πενση* (with a dot under the *v*), implying that the *v* is a mistake.

l. 138. The *ι* of *ἱερὸν* is probably long here, and infra, l. 161, as in Homer's *ἱερὸν ἦμαρ*.

l. 139. *αἶμα* = *φόνος*: cf. *Orestes* 1649 *δίκην ὑπόσχεσ αἵματος μητροκτόνου*. The goat was sacrificed to Dionysus because he was the foe of the vine. Cf. Verg. *Georg.* 2. 380 'Baccho caper omnibus aris | caeditur,' and Leonidas of Tarentum (*Gk. Anthol.* 9. 99) *Ἰζαλος εὐπῶγων αἰγὸς πόσις ἐν ποθ' ἁλωῇ* | *οἴνης τοὺς ἀπαλοὺς πάντας ἔδαψε κλάδους*. | *τῷ δ' ἔπος ἐκ γαίης τόσον ἄπνε· κείρε, κάκιστε,* | *γναθμοῖς ἡμέτερον κλῆμα τὸ καρποφόρον*. | *ρίζα γὰρ ἔμπεδος οὖσα, πάλιν γλυκὺν νεκτάρ ἀνήσει* | *ὅσσον ἐπισπείσαι σοί, τράγε, θυομένῃ*.

l. 140. Elmsley proposed to add θ' to avoid the hiatus.

l. 141. Trans. 'and the leader is Bromius.' *ἑξαρχος*, the leader of a chorus. Cf. Plutarch, *De Adul. et Am.* cap. 24 *ἦν δὲ ὁ Μῆδιος τοῦ περὶ τὸν Ἀλέξανδρον χοροῦ τῶν κολάκων οἶον ἑξαρχος*.

l. 142. For these miraculous streams, cf. infra, ll. 705-710, and Horace, *Odes* 2. 19. 9 'Fas pervicaces est mihi Thyiadas | vinique fontem lactis et uberes | cantare rivos atque truncis | lapsa cavis iterare mella.' For the repetition of *δέ*, cf. Aesch. frag. 65 a *Ζεὺς ἑστare αἰθήρ, Ζεὺς δὲ γῆ, Ζεὺς δ' οὐρανός*.

l. 144. Sc. *καπνὸς δ' ἐστίν*, ὡς *λιβάνου Συρίας*. Frankincense came from Syria. Cf. Aesch. *Agam.* 1312 οὐ *Σύριον ἀγλαῖσμα δάμασιν λέγεις*.

l. 145. βακχεύς in Soph. *Antigone* 1122 = Bacchus: here it is 'the Bacchanal,' the *ἐξαρχος* who stirs up the *θίασος* of women. He is here represented as speeding (*ἄττει*) with a torch of pine-wood fastened at the end of the staff (*ἐκ νάρθηκος*), stirring up the stragglers from his band to the race and the dance, and urging them on (*ἀναπάλλων*, cf. l. 1190) with loud cries. *ἄττω* is also taken transitively to mean (1) waves about the torch, (2) stirs up the women.

l. 148. C. χοροῖς, P. χορούς. *δρέμω* and *χοροῖς* run well together. *πλανάτας* may be either nom. sing. or acc. plur., probably the latter.

l. 151. ἐπί, 'on the top of,' i. e. 'with.' After *ἐπιβρέμει* C. reads *ἐπιλέγει ἡχεί* with the gloss *περισσόν*. The first two words evidently explain *ἐπιβρέμει*. *περισσόν* means 'superfluous.'

l. 152. τοιάδ', as is the rule, refers here to what follows.

l. 154. The Pactolus, whose sands were golden, rose in Mount Tmolus.

l. 156. ὑπό, 'accompanied by.' This use of ὑπό is most commonly found with the musical instrument in the genit. But it is found also with the acc. rarely, and very rarely with the dat. Cf. L. and S.

l. 157. εὖα: adverbial acc., cf. above l. 71. ἀγαλλόμεναι, 'glorifying,' in which sense the active is more usual.

l. 160. The *Λιβὸς λωτός*, a North African tree of which flutes were made, is familiar in Euripides' plays. For *λωτός*, cf. L. and S.

l. 163. φοιτάσιν εἰς ὄρος: these words go together. 'Those who roam to the mountain.' *φοιτάσι* = *φοιτῶσαις*.

l. 169. MSS. *βάκχου*, Musgrave *βάκχα*.

ll. 170-369. *ἐπεισόδιον πρῶτον*. Tiresias the aged seer appears on the spectators' right, as coming from the city. He and Cadmus have agreed to take part together in the Bacchic revels. A little later (l. 215) king Pentheus enters, very angry at the news that the women of Thebes have gone off to honour the newly-arrived stranger. His wrath is increased by seeing Cadmus and Tiresias preparing to follow them.

l. 170. MSS. *ἐκκαλεῖ*, which may be either future or present. 'Who at the gate will summon Cadmus.' It is better to put a question after *πύλαισι*, and read *ἐκκάλει* the imperative. For *τίς ἐν πύλαισι*; cf. *Helena* 437 *τίς πρὸς πύλαισιν; οὐ κ.τ.λ.* The speaker is addressing the door-keeper within: cf. the words of Orestes in Aesch. *Choeph.* 654 *τίς ἐνδον ὦ παῖ παῖ μάλ' ἐνδον ἐν δόμοις*;

l. 173. For the mixture of second and third persons, cf. the common *οὗτος σύ*, 'you there.'

l. 175. The same word is usually kept (cf. ll. 179, 186, 193) for the

sake of emphasis, cf. however, Verg. *Aen.* 4. 628 'litora litoribus contraria, fluctibus undas,' where the poet would not have varied the word in such a climax, if the effect produced had been weak.

l. 176. ἀνάπτεν: i.e. to twine ivy and wool round the staves. Cf. Verg. *Ecl.* 5. 31 'et foliis lentas intexere mollibus hastas.'

l. 178. ὧς = 'nam' gives the reason for his using the word φιλάτατε. He knew his voice before seeing him.

l. 179. Either from Anaxagoras, or from his other masters, Prodicus and Protagoras, Eur. derived such a passion for σοφία, that his use of the word σοφός is almost wearisome. (Paley.)

l. 182. Many editors reject this line as made up from l. 860.

l. 183. δσον, sc. ἐστίν. Eur. prefers αὔξω to αὐξάνω. μέγαν is proleptic, 'wax to greatness.' Tr. 'We must magnify Dionysus, whose divinity is made known among men, as much as we can, because he is my daughter's son.' This is one of those coarse-grained, brutal statements about religious matters, so often found in Eur. Cf. note on l. 334.

l. 184. MSS. δή. Aldine edition δεῖ, an easy emendation as the two words sounded alike. ποῦ: we should expect ποῦ. ποῖ implies motion, 'Whither must we (go to) dance?' Cf. note on l. 49.

l. 185. ἐξηγεῖσθαι: used of religious exposition, and therefore appropriate here.

l. 186. T. points out that σοφός here = 'versed' in the matter; and this ('skilful') is the proper meaning of the word.

l. 188. MSS. ἡδέων: the poet Milton conjectured ἡδέως which all receive. (Cf. Sandys' note for the details.)

l. 192. The god would be more honoured if they went on foot.

l. 193. Gellius (*Noct. Att.*) 13. 19. 3, says that this line also occurs in Sophocles' *Women of Phthia*. The παιδαγωγός was the slave who took little boys to school. Cf. the application of the word in Galatians iii. 24.

l. 194. ἀποχθεῖ: only found elsewhere in Aesch. *P.* V. 208.

l. 196. γάρ, 'yes for.'

l. 197. ἔχου, notice partitive genitive, 'take hold of my hand.'

l. 198. ἰδοῦ, 'there it is.' The blind man puts out his hand for the other to take.

l. 200. Scaliger proposed οὐδὲν σοφίζόμεσθα, forgetting that it should be μηδέν. (The University of Berne has over one of its doors οὐδὲς ἀγεωμέτρητος εἰσέρω.) The sentiment is appropriate in the mouth of an aged seer. The dative has the force of 'with respect to': the datives 'commodi' and 'incommodi' are only the two varieties of this widely-used dative of relation. For σοφίζεσθαι = 'philosophize'

or 'rationalize,' cf. Plato's *Phaedrus*, 229 C, where Socrates uses the word in this sense in giving an explanation of the story that Boreas carried off Orithyia: the explanation being that while at play she was blown by the wind over the cliffs.

1. 201. MSS. πατρός. Plutarch (*Amator*. cap. 13) paraphrases this by ἡ πατρία καὶ παλαιὰ πίστις, πατρίους has therefore been restored here. δμῆλικας χρόνῳ: (1) coeval with time; for which cf. Soph. *Ant.* 456 οὐ γάρ τι νῦν γε κάχθες ἀλλ' αἰεὶ ποτε | ζῇ ταῦτα κοῦδεὶς οἶδεν ἐξ ὅτου φάνη. (2) less probably, 'coeval in time with us,' i.e. intuitions which were born in us.

1. 202. αὐτά resumes παραδοχάς. Strict grammar requires αὐτάς. MSS. καταβάλλει. Many editors read καταβαλεῖ.

1. 203. 'Not even though the most gifted minds have discovered wisdom;' perhaps this actually refers to a treatise of the Sophist Protagoras, the καταβάλλοντες (sc. λόγοι), as Sandys acutely points out. εὔρηται is perf. indic. pass. Plut. (*Amator*. cap. 13) quotes the line with ἀκρας . . . φρενός.

1. 206. Tr. 'it is not so: for &c.'

1. 207. MSS. εἰ χρή where εἰ is unnecessary after εἴτε. θέλει and χρήζει have been proposed, and also οὔτε . . . οὔτε for εἴτε . . . εἴτε. The MSS. reading might be defended as a colloquial piece of grammar (cf. the occasional redundancy in English of 'whether'); if any parallels could be adduced.

1. 209. Some think spurious. δι' ἀριθμῶν is hard: it is in opposition to ἐξ ἀπάντων. The god wishes to be honoured by all, not merely 'by numbers,' i.e. by certain files of men, as it were. Cf. Verg. *Aen.* 6. 545 'discedam: explesbo numerum.' T. formerly read διαυρών, 'making no distinctions,' but is now in favour of the participle διαριθμῶν with the same meaning.

For βούλεσθαι and θέλειν combined with little difference of meaning, cf. Cicero's common practice of combining 'vir' and 'homo' in describing a person. Cf. *Divinatio*, cap. 17.

1. 211. 'I will become a speaker of words in your place;' i.e. I will announce the approach of Pentheus.

1. 214. The προφήτης was primarily the mouthpiece of another, e.g. Apollo of Zeus. (Aesch. *Eumen.* 19: cf. also Exodus vii. 1.)

1. 215. We may suppose that Pentheus entered hurriedly and excitably. It is customary in a Greek play for every new comer to be announced by some one already on the stage.

1. 216. Aesch. and Eur. use the epic form πτόλις both in lyrics and dialogue. (Cf. Aesch. *Sept. c. Theb.* 6.)

1. 217. ἡμῖν, 'as we find.' Ethic dat. The acc. and infin.

explains κακά, and follows κλύω, 'evils, namely that the women have left their homes.'

l. 218. Notice how Eur. expresses the notion of 'forest.' Cf. l. 1052.

l. 219. θαύω: here intrans., cf. above l. 65.

l. 223. Pentheus' only claim to sympathy arises from this desire to vindicate morality, of which he was the guardian: but he misunderstood the facts.

l. 224. ὡς δὲ: understand οὔσας. δὲ as often is attached to words attributed to somebody else. It is here as often ironical. Cf. the similar use of δῆθεν. θυσοκόους: a Homeric word for 'sacrificing priest.' Here it is used loosely. κοεῖν is a rare word, cf. L. and S. Strict grammar would require ἀγούσας. The inf. depends on κλύω in l. 216.

l. 225. εἰναι, Lat. ducere = 'deem.'

l. 226. χείρας, acc. after δεσμίου. For μὲν οὖν, cf. note on l. 43.

l. 227. πανδήμοις, euphemistic for 'the prison.' 'Open to the whole people.' Cf. πανδοκεῖον, 'inn.' P. δόμοις, C. στέγαις.

l. 231. σφᾶς = αὐτάς.

l. 235. MSS. εὐοσμὸν κόμην. Brunck's emendation εὐοσμος is the simplest. Most editors follow Badham's conjecture εὐόσμοις κομῶν.

l. 236. P. οὐνῶπας τ' ὄσοις, C. οὐνῶπᾶ τ' ὄσοις. Scaliger's suggestion οὐνῶπας is simple, but οὐνῶπας χάριτας 'Αφροδίτης is a grotesque expression. οὐνῶπός (cf. l. 438) was Barnes' conjecture.

l. 238. εὐτοῖς: cf. note on l. 67 εὐαζομένα. προτείνων, 'holding out' or 'offering.'

l. 240. Cf. ll. 150, 185. κτυποῦντα usually intrans. 'I will make him stop striking the thyrses' (on the ground).

l. 242. ἐκεῖνος, 'the leader of the Theban women,' i.e. the disguised Dionysus.

l. 243. This line seems to have been interpolated by some one who took ἐκεῖνος in l. 242 to be Dionysus. Hermann alters ἐπράφη to ἐπράφθαι, which would follow on φησί. Or we may suppose that ἐκεῖνος in l. 243 has been substituted by a copyist's error for νεογνός. Perhaps the line was interpolated to justify the passage ll. 286-297.

l. 244. ἐκπυροῦνται simply means 'consumed by fire.' Pentheus asserts that Semele's child died with her; 'does he say the child was sewn up in the thigh of Zeus? he was on the contrary killed with his mother.'

l. 245. ἐψεύσατο: sc. Σεμέλη.

l. 246. ἀγχόνῃ: cf. L. and S. for the idiomatic use of this word in Greek tragedy.



l. 247. The subject of ὑβρίζειν is τὸν ξένον. Cf. Monro's *Homeric Grammar*, § 135, for cognate acc. in plural, without the adj. which usually accompanies such an acc. in the singular. Thus βουλάς βουλεύειν is regular, but ὅς κεν ἀρίστην | βουλὴν βουλεύσῃ.

l. 248. The effect of ἀτὰρ is like the 'Ha' of Shakspeare's *Henry VIII*.

l. 249. The old men must have looked ridiculous. Eur. more than once makes fun of the infirmities of age: thus *Herac.* 682 Iolaus insists on being armed, that he may join in the battle, though scarcely able to move.

l. 250. γέλων: a form more often found than γέλωτα in tragedy.

l. 251. C. βακχεύοντας: the inept πάτερ is not in the MSS. (cf. l. 254). Wecklein proposed βακχεύοντας ἀλλ' ἀναίνομαι. βακχεύοντι may be either acc. singular or dual, probably former. ἀναίνομαι, 'I deny' in the sense of 'I refuse to look on': 'I shrink,' cf. *Herc. Fur.* 1124 καὶ τὸν γε δῆσαντ' εἶπ', ἀνανόμιστα γάρ. *Electra* 311 ἀναίνομαι γυναικάς οὐσα παρθένος. Nonnus, 45. 27 οὐκέτι . . . ἀναίνομαι ὄργια Βάκχου.

l. 257. πτερωτοῖς. Cf. the Latin 'volantes' (Verg. *Aen.* 6. 239). Aesch. (*Suppl.* 510) and Eur. use the word. The venality of soothsayers was a commonplace in Greek poetry. Cf. Soph. *Antig.* 1055 τὸ μαντικὸν γὰρ πᾶν φιλόργυρον γένος. The folly of believing in soothsayers is satirized in *Helena* 744-757, a passage probably elicited by the credulity of the Athenian democracy in prophetic utterances at the time of the Sicilian disaster.

l. 262. ὕγεις οὐδέν: one of those idioms of every-day life which Euripides introduced into his plays. In the *Frogs* (559) he is brought on boasting of this: οἰκεία πράγματ' εἰσάγων, οἷς χρώμεθ', οἷς σύνεσμεν. It is used in the same way with a gen. following in *Hel.* 746 οὐτ' ἦν ἄρ' ὕγεις οὐδὲν ἐμπύρου φλογός—tr. here 'I say that there is then (ἔτι) nothing wholesome in the rites.'

l. 263. MSS. τῆς εὐσεβείας. If retained this is ironical; but irony is not suitable in the mouth of a Greek chorus. Reiske substituted δυσσεβείας which most editors adopt: Elmsley points out that the two words are similarly confused in the Aldine edition, *Helena* 1021. The genitive is that of exclamation, common in Aristophanes: e.g. *Birds*, 61 τοῦ χασμήματος, 'what a yawn!' It is also found in tragedy occasionally, as *Medea*, 1051 ἀλλὰ τῆς ἐμῆς κάκης | τὸ καὶ προέσθαι μαλθακοὺς λόγους φρενί. ξένη: the chorus of Asiatic women naturally thus address the Theban king.

l. 264. Cadmus sowed the teeth of the dragon which guarded

Ares' well at Thebes. Armed men sprang from the ground, who killed each other, with the exception of five, of whom Echion was one.

l. 265. *καταισχύνει*: by reviling his grandfather.

ll. 266, 7. Quoted by Alexander the Great after hearing the philosopher Callisthenes praise the Macedonians.

l. 270. *τε* introduces the new sentence, *καί* joins *δυνατός* to *οἶός τε*, both in apposition with *θρασύς*. The *θρασύς* has an excess of courage, thereby proving himself 'foolish,' l. 271. *δυνατός* = 'influential,' tr. 'A bold man who has influence and is able to speak, becomes a bad citizen when he has no sense.'

l. 273. The order is *οὐκ ἂν δ. μ. ἔ. ὅσος οὗτος ὁ δαίμων ἔσται*.

l. 275. There is an anacoluthon here, due to the parenthesis ll. 276-7. It should run *Δημήτηρ θεά . . ὃ τε Σεμέλης γόνος*. As it stands, *δέ* in l. 278 resumes *μέν* in the parenthesis l. 277. Cf. for the conjunction of these deities Verg. *Georgic* 1. 7 'Liber et alma Ceres.'

l. 276. The Greeks themselves derived *Δημήτηρ* from *γῆ μήτηρ*. Curtius, *Greek Et.* 484 doubts this derivation. For an exact reproduction of this sentiment, cf. Lucretius, 2. 652-657.

l. 278. *ὃ δέ*: *ὃ* used demonstratively as in Homer: the use in Attic is confined to *ὃ μὲν, ὃ δέ, ὃ γάρ*, tr. 'but he . . Dionysus . . came.' For *ἦλθεν ἐπὶ τάντιπαλον*, 'took the opposite course,' Badham ingeniously conjectured *ἡδονῇν ἀντίπαλον*, in apposition with *πῶμα*. Tyrrell, ed. 1, translated: 'devoted himself to the correlative necessity of man.' Mr. Housman has ingeniously conjectured *ὃς δ' ἦλθ' ἔπειτ' ἀντίπαλον*, &c. putting a comma at the end of the line. In this case *ἀντίπαλον* will agree with *πῶμα*, meaning 'to match.'

l. 282. *λήθην*: in apposition to *ὑπνον*.

l. 284. *σπένδεται* passive, 'is poured out in libation.'

l. 285. *ὥστε διὰ*: unusual scansion, not to be imitated. In the iambic metre, a dactyl or tribrach may not be broken after the second syllable, unless there is a previous break after the first, i. e. it must be contained in one word or three.

l. 286. Many editors reject ll. 286-297, some even consider the whole passage as far as l. 305 spurious. Mr. Tyrrell thinks the passage interpolated either by the younger Euripides or, 'as is far more probable, by some Alexandrian learned in mythology, and in the etymology of his time.' The passage is rejected on the following grounds:—(1) The absurdity of the explanation. (2) Its inappropriateness in the mouth of Tiresias. (3) The intricacy and poverty of the Greek. But the passage is probably genuine. (1) If the explanation is absurd, so is the legend. (2) Euripides' taste was often

imperfect. (3) He was fond of rationalizing myths, and of etymologizing names (cf. Paley, vol. i. pref. xxxii). Like Shakspeare Euripides enjoyed a pun even in tragedy, or else we should not have such lines as infra l. 367. Cf. 'Now is it Rome indeed and room enough,' *Jul. Caes.* 1. 2. In *Troades* 990 the poet derives 'Αφροδίτη from ἀφροσύνη: in *Iph. in Aul.* 321 he connects 'Ατρεΐς with τρέω, 'fear.' Nor was he the first of the tragedians to devise these ideas: he inherited the derivation of 'Ελένη from ἐλεῖν (*Tro.* 891) from Aesch. himself: cf. *Ag.* 689. Homer derives 'Οδυσσεύς from ὀδύσσομαι (*Od.* 19. 409), while Soph. derives Αἴας from αἰαῖ (*Aj.* 430). It is very possible that 'a jumble of *μηρός* and *δμηρος* was the source of the grotesque popular legend' (R. C. Jebb quoted by S.). νιν: καταγελᾷ usually takes gen. The acc. here is like that in οἷδά σε ὅς εἰ, the nom. of the dependent clause is attracted into the main clause.

l. 289. θεόν MSS. Aldine ed. with most editors νέον.

l. 291. 'Zeus made a counter-plot such as a god might carry out.'

ll. 292-4. Zeus finding Hera unwilling that his son by another woman should be in heaven, took a portion of the air and making it like Dionysus presented it to her as a pledge. In the meantime he entrusted the real Dionysus to the fountain Dirce (l. 520), or according to another story, the Nymphs of Nysa 'in Asia.' There are three difficulties here: (1) the gender of τόνδε. (2) the meaning of ἐκδιδούς. (3) the government of νεκέων. (1) τόνδε should be τόδε agreeing with μέρος, but it is attracted to δμηρον. (2) Zeus 'gave out,' i. e. 'entrusted' Dionysus to the Nymphs. (3) νεκέων goes with δμηρον, 'a pledge to satisfy her jealousy,' or (L. and S.) after the ἐκ of the verb: 'so as to be out of the way of quarrels.' νείκη is used of Hera's jealousy, in Aesch. *Suppl.* 292, in the affair of Io. Hermann took ἔθηκε . . Διόνυσον, together = 'made this (air) Dionysus'; δμηρον ἐκδιδούς νεκέων then = 'giving him as a pledge against.' The order of the words is against this; tr. 'having broken off a part of the ether which encircles earth, he made it a pledge, to satisfy Hera's jealousy, giving Dionysus into the keeping of the Nymphs.'

l. 295. MSS. τραφήναι. Pierson βαφήναι, which is ingenious.

l. 297. ὀμήρευσε, intrans. 'was a hostage.'

l. 298. Eur. is probably connecting here μάντις and μανία. Plato (*Phaedr.* 244 c) considers μαντική a corruption of μανική. Dionysus was specially regarded as a μάντις in Thrace, the neighbouring district to Macedonia, where Euripides wrote this play. Cf. *Hec.* 1267 ὁ Θρηξὶ μάντις εἶπε Διόνυσος τάδε.

l. 300. πολὺς, 'in full force.' Cf. *Hippol.* 443 Κύρις γὰρ οὐ φορητός, ἦν πολλὴ βύη.

l. 303. For ἐπί, cf. L. and S. ἐπί, I. i.

l. 304. διεπτύχσει, gnomic aorist. More often found with some word like πολλάκις expressed. 'Panics,' as the name implies, were usually ascribed to Pan: here to Dionysus, as the god who disorders the reason. Dionysus was confused with several of the gods in antiquity: thus Vergil in *Georg.* 1 joins Liber with Ceres, and identifies them with the sun and moon. Macrobius (*Sat.* 1. 19. 1) says that 'most men consider Liber and Mars to be one and the same god.' The same author (*Sat.* 1. 18. 6) quotes passages of Eur. and Aesch. where Bacchus and Apollo are identified.

l. 305. ἔστι: for the accent after τοῦτο, cf. Chandler's *Greek Accentuation*, 928.

l. 306. κάπῃ: i. e. as well as at Thebes, though hitherto Parnassus had been sacred to Apollo only. C. reads ἐν δελφοῖς ἔτ' αὐτὸν ὄφει κάπῃ δελφίσιν πέτρας: the first two words are a gloss. ἔτι is often used in menaces as here. Cf. *infra* l. 536.

l. 307. πλάκα is acc. after πηδῶντα: cf. Soph. *Aj.* 30 πηδῶντα πεδία ξὺν νεορράντῳ ξίφει. The two peaks of Parnassus were sacred to Apollo and Bacchus respectively. Strange lights are said to have been seen on one of them, which were attributed to the torch-light dances of Bacchus and the Nymphs. According to Dr. Sandys the real summit of Parnassus lies several thousand feet above these two peaks, which however are prominent in the landscape.

l. 308. βάλλοντα: this refers to the blows given by the revellers to one another with their wands. Possibly it refers to the use of the thyrsi as missiles: cf. l. 762. κλάδον, governed by both participles.

l. 311. MSS. νοσεῖ: Kirchhoff νοση, which secures the regular antithesis of μέν-δέ.

l. 314. P. has μή written over the line. Stobaeus twice quotes it with μή. This will not scan, but undoubtedly makes better sense. Hermann proposed μὴ φρονεῖν, Porson ὡς (= ὥστε) φρονεῖν, and εἰ for ἐν, in which case τοῦτο (in l. 317) resumes the clause εἰ . . . ἀεί. It is simpler to keep the vulgate, with a full stop after l. 316. The sense will be: 'neither Dionysus (nor any one else) will make women chaste (or unchaste). Chastity depends on the nature of the women themselves: discreet women will not be corrupted even in Bacchic revels.'

l. 315. Stobaeus quotes the passage once with εἰς τὴν φύσιν, and omitting l. 316. In the other passage where he quotes it he has l. 315 and l. 316. *Hippol.* 80 is very like l. 316.

l. 318. γε = 'whatever others may do.' οὔσα goes closely with ἐν βακχεύμασιν. Cf. note on l. 836.

l. 319. 'You remember how glad you are': cf. for ὄρας l. 337.

l. 321. Cf. *Hērpol.* γ' ἐνεστι γὰρ δὴ κὰν θεῶν γένει τόδε, | τιμώμενοι χαίρουσιν ἀνθρώπων ὕπο.

l. 322. μὲν οὖν, 'so then.' Not resumed by δέ: cf. l. 460.

l. 327. ἀνευ τούτων: i. e. Pentheus' mind has been corrupted by spells. τούτων, sc. φαρμάκων.

l. 328. Tiresias has shown that he can honour Bacchus without being disloyal to Apollo.

l. 332. πέτει: of excitement. Cf. Arist. *Birds* 1445 ἀνεπτερώσθαι καὶ πεποτῆσθαι τὰς φρένας. The same metaphor is used in l. 214 of Pentheus.

l. 333. ἔστιν, emphatic 'exists' as the accent shows.

l. 334. Dr. Sandys well compares with καταψεύδου καλῶς Horace's 'splendide mendax.' This could only have been written by a cynical disbeliever in the current theology. Eur. was not an atheist, but he was revolted by the stories about the gods: thus in the *Herc. Fur.* 1341, he says that he cannot believe the gods ever practised adultery or bound one another or served one another as slaves, αἰδῶν οἶδε δύστηνοι λόγοι.

l. 337. Actaeon, son of Autonoe and cousin of Pentheus. Apollodorus, 3. 4. 4, gives the ordinary legend κατεβρώθη ὑπὸ τῶν ἰδίων κυνῶν . . . ὅτι τὴν Ἀρτεμιν λουομένην εἶδε.

l. 338. ὠμόσιντοι, used by Eur. and Aesch. Cf. *Septem contra Theb.* 654.

l. 339. The tragedians use the Doric form for κυνηγός even in dialogue: so also λοχαγός, Ἀθάνα, δάϊος.

l. 340. Tr. 'boasting in the meadows that he was better than Artemis at hunting.' κομπάζειν applied also l. 1207 to hunting.

l. 341. μὴ=ἵνα μὴ. δεῦρο: i. e. 'Come hither and I will crown you.' Cf. l. 184.

l. 343. Cf. *Hērpol.* 606 οὐ μὴ προσοίσεις χεῖρα μηδ' ἄψει πέπλων. Cf. Goodwin's *Greek Syntax*, large edition, Appendix ii. He compares the independent subj. with μὴ, familiar in Homer, e. g. μὴ δὴ νῆας ἔλωσι, 'there is a fear lest they take the ships.' Then οὐ δὴ μὴ νῆας ἔλωσι will be 'there is no fear lest.' . . . 'It was only natural that the Attic Greek should begin to use the fut. indic. in place of the subj. in the same sense. Thus we have in Soph. *El.* 1052 οὐ σοι μὴ μετέφομαί ποτε, expressing denial . . . when οὐ μὴ with the fut. indic. had been established as a regular form of future denial, the second person singular probably began to be used as a form of

prohibition . . . *the real negative force of μή is in abeyance.* If this interpretation be accepted, the interrogation usually printed at the end of the sentence should be omitted: that is only appropriate for the discarded explanation: οὐ μή—προσοίσεις χεῖρα; 'will you not touch me?' i. e. 'do not touch me.' Tr. 'Touch me not, but be off to your revels, and do not soil me with your folly.'

l. 345. τόνδε τὸν διδάσκαλον. Acc. after the compound notion δίκην μέτειμι. Cf. Aesch. *Eum.* 221 δίκας μέτειμι τόνδε φῶτα. Cf. Thuc. 8. 41. 2 τὴν χώραν ἀρπαγαῖς λείαν ἐποιείτο. *Agam.* 787 'Ιλίου φθοράς . . . ψήφους ἔθεντο. MSS. read δίκην. Elmsley suggested δίκην.

l. 347. MSS. τοῦσδε: it is 'deictic': most editors read τοῦδε.

l. 348. For change to 2nd pers. from 3rd pers., cf. l. 346. Cf. above l. 173.

l. 349. ἄνω κάτω: thus in l. 602 without τε καί. Aesch. has it similarly in *frag.* 321 ὅς . . . τρέπουσα τύρβ' ἄνω κάτω.

l. 352. ἐξιχνεύσατε. Aeschylean word. Cf. *Agam.* 368.

l. 354. λυμαίνεται: a verb used of adulterous intercourse: cf. *Agam.* 1413 κείται γυναῖκας τῆσδε λυμαντήριος.

l. 356. λεύσιμος: Aeschylean: cf. *Agam.* 1616. ὡς ἄν does not differ in sense from final ὡς, l. 510.

l. 359. μέμνης: i. e. as your last speech shows: ἐξέστης, you showed signs of madness before that. Pentheus was excitable: cf. l. 214.

l. 362. τὸν θεόν, acc. after ἐξαυτώμεθα.

l. 365. ἴτω δ' ὅμως: impersonal, 'let it pass'; if we do stumble never mind, it is in a good cause. Cf. *Medea* 798 ἴτω τί μοι ζῆν κέρδος; The first δέ here as often = γάρ. Cf. l. 461.

l. 367. Elliptical Construction, after σκόπει understood. For the pun, cf. note on l. 286. Theocr. 26. 26 makes it also ἐξ ὅρεος πένθημα καὶ οὐ Πενθῆα φέρουσαι. Cf. also Nonnus, 46. 76. Elmsley (*Bacch.* 508) has collected many parallels in Greek.

l. 369. Cadmus and Tiresias probably, at any rate in later performances of the play, danced off the stage. Cf. the reference in *Anthology*, 16. 289 to πάρηβα χορεύματα of Cadmus in this play (quoted by S., p. lxxiii). They go off on the spectator's right.

ll. 370-431. στάσιμον πρῶτον. Composed of two strophes and antistrophes. In the first strophe and antistrophe (ll. 370-401) the rhythms are Ionic a minori (υ υ - -) and choriambic (- υ υ -). In the second pair (ll. 402-431) the rhythms are glyconean, with some few resolutions of long syllables: for other details, cf. Appendix. The rhythms of the first Choral Ode are graceful and simple:

the subject-matter straightforward, and to the point, which is not always the case with the Odes of Euripides. There is a succession of brilliant rhythmical quasi-epic epithets such as *ἀλβοδότεια*, *καλλιστέφανος*, *κισσοφόρος*, &c. The Chorus beg the goddess Piety to listen to Pentheus' impious words against Bacchus: they enumerate the spheres of the god's action: they commend sobriety of thought and of language. In the second part of the Ode they express a wish to visit Cyprus and Pieria (a compliment this to King Archelaus), as places where love and the graces live, fitting for Bacchic revels. They end by repeating the praises of Bacchus, and their aversion to those who are overwise and reject the current theology. These sentiments have with great probability been regarded as the Palinodia of the aged poet in religious matters. He may have been moved by the ardent and sincere forms of religion which he found among the manly Macedonians: and the mere fact of travelling may have widened his mind, by showing him the universal existence of the religious principle.

l. 370. *Ὅσια*: i. e. *δαίτης*. Euripides was fond of personifying qualities as deities. *Ὅσια* does not occur elsewhere, but this passage is imitated by Statius, *Silv.* 3. 3. 1 'summa deum Pietas.' Aristoph. (*Frogs* 891) ridicules Euripides' *ἰδιῶται θεοί*, among whom occurs *ἕνους*. Cf. for an unfortunate anti-climax caused by this personification the peroration of Aeschin. *contra Ctesiphontem*, 96 ὃ ἡ Γῆ καὶ Ἥλιος καὶ Ἀρετὴ καὶ Σύνεσις καὶ Παιδεία. *πάντα θεῶν*: this is imitated from Hom. *Hymn to Demeter*, 118 *πάντα θεάων*, 'Queen of (not merely among) the gods.' Even in his piety Euripides is audacious, in assigning the sovereignty of heaven to a deity of his own creation. The ordinary form of the word is *πάντα*, from the same root as *πόσις* (i. e. *πόσις*) *δεσ-πότ-ης*, 'potiri,' Sanscrit, *patis*, 'lord.' Curtius, 1. 283 'the root is *pa*, "guard," whence Gk. *πά-ο-μαι*.'

l. 371. *δέ*: this contrasts her rule in heaven and earth. The full expression would be: *πάντα μὲν θεῶν πάντα δὲ κατὰ γῆν* i. e. *παρ' ἀνθρώποις*.

l. 372. *πτήρυγα*: the first two syllables correspond to the first syllable of *δυστυχία* in l. 387. *χρυσέαν*: notice first syllable short, as occasionally in lyrical passages. The epithet is often used of the gods, cf. Homer's *χρυσή Ἀφροδίτη*.

l. 375. *ἕβριν ἐς*: cf. above l. 315 *σαφρονεῖν ἐς τὴν Κύπρον*.

l. 378. 'Who has these prerogatives, to initiate men in the dances and to smile with the flute, and make cares to cease.'

l. 379. *θιασεύειν*: transitive, 'to initiate.' Cf. *Ion* 552 *ὅς με Δελφίσις κόραις—ἱθιασεύσ'.*

1. 381. *μερίμνας* : acc. plur.
1. 382. *βότρυες γάνους* occurs above l. 261.
1. 383. *δαιτὶ θεῶν*, 'banquet in honour of the gods.'
1. 384. *κισσοφόροις* : with *ἀνδράσι*.
1. 385. *ἀμφιβάλλη* MSS. Barnes altered to make it correspond to l. 401.
1. 386. 'Unbridled speech' would offend the principle so much admired by the Greeks *μηδὲν ἄγαν*. This rule was especially sacred in religious matters, light talking about which was deprecated. Cf. *O. C.* 1053 *τέλη ἂν καὶ χρυσέα κλῆς ἐπὶ γλώσσῃ βέβακε προσπόλων Ἑὐμολπιδᾶν*. Cf. also Horace's 'Vetabo qui Cereris sacrum vulgarit arcanæ, sub isdem sit trabibus fragilemve mecum solvat phaselon' (*Odes* 3. 2. 26). For unguardedness in speaking generally, cf. *Orestes* 10 (*Τάνταλος*) *ἀκόλαστον ἔσχε γλώσσαν, ἀσχίστην νόσον*.
1. 392. Stobæus, 58. 3 gives the right reading. The MSS. are corrupt. P. gives *πρόσω γὰρ ἄλλ' ὅμως* : cf. l. 376 for metre. γὰρ goes back to *δυστυχία*. *ἀφροσύνη* will be unfortunate because the gods see what we do and punish us. For sentiment, cf. *Soph. El.* 194 *ἔτι μέγας οὐρανῷ | Ζεὺς, ὃς ἐφορᾷ πάντα καὶ κρατύνει*. 'An assertion of the existence of a moral government of the world, which it would be hard to parallel in Euripides' other plays,' T. pr. xxx.
1. 395. For this favourite Greek juxtaposition, cf. l. 332 *φρονῶν οὐδὲν φρονεῖς*, and the parody of Euripides' manner in Aristoph. *Ach.* 396 *οὐκ ἔνδον ἔνδον ἐστίν, εἰ γνώμην ἔχεις*.
1. 396. 'And to be more wise than befits man makes life short,' literally 'is a short life.' Cf. an exact parallel quoted by S. from *Iph.* T. 1122 *τὸ δὲ μετ' εὐτυχίας κακοῦσθαι θνατοῖς βαρὺς αἰών*. Others put a stop after *φρονεῖν* making *τό τε*, &c. epexegetical of *τὸ σοφόν*, and translating *βραχὺς αἰών*, 'life is short.' This makes good sense, but does not run so well.
1. 397. *ἐπὶ τούτῳ*, 'on this condition' of a short tenure of life. It is better to aim at what is easily attainable, than to lose oneself in metaphysical speculations. *ἐπὶ τούτῳ* is clumsy; *ἐπίτηδες* would make better sense, 'zealously,' but it only occurs once in Eur. (*Iph.* *Aul.* 476) and there in the sense of 'deceitfully.'
1. 399. The MSS. and Stobæus give *φέρει*. If we keep this we must suppose *ἀν*—*δωκων* to be by tmesis for *ἀναδιώκων*, a verb however not found elsewhere.
1. 401. *παρ' ἑμοίγε*, 'in my judgement.'
1. 402. MSS. have *τὸν Κύπρον* : but cf. l. 416 for scansion. Cyprus was the chief seat of Aphrodite's worship, probably brought there from the neighbouring Phœnicia. Cyprus and Pieria are here men-



tioned because love and the muses have such a close connexion with the god of wine.

l. 406. Sense: 'I should like to visit Paphos which is fertilized by the streams of the Nile.' The poet's geography was not accurate (cf. above l. 15): he here imagines the stream of the Nile to be carried as far as the SW. coast of Cyprus. Many editors, thinking the language more appropriate to Egypt herself, which is yearly fertilized by the overflow of the Nile, either emend or expel Πάφον. Mr. Tyrrell has Πάφον θ' ἂν θ', i.e. Πάφον τε τήν τε γῆν (sc. Αἴγυπτον) ἦν—Meineke proposed for Πάφον θ', χθόνα θ'; Schoene πέδον τ' ἐνθ'. But why should the chorus wish to go to Egypt? and why is the Nile called βάρβαρος unless a Greek country is being contrasted with it? ἑκατόστομοι: poetical amplification instead of the well-known seven, perhaps from confusion with the hundred gates of Thebes.

l. 408. ἀνομβροί: the Nile is replenished by melting snow in the interior of Africa. Cf. *Helena* 2 δς ἀντὶ δίας ψεκάδος Αἰγύπτου πέδον | λευκῆς τακείσης χιόνος ὑγραίνει γύας.

l. 409. MSS. σπου δ' ἄ. Nauck proposes ποῦ δ' ἄ. The more rhetorical the question, the greater the prominence of Macedonia, and the greater the compliment paid to it. καλλιστευομένα: passive, 'deemed the fairest seat.'

l. 410. Πιερία: notice long ι to correspond to first syllable of κατὰ in l. 425. Pieria was the district of Macedonia, immediately N. of Olympus.

l. 412. Notice με lengthened before Βρόμει. The MSS. have Βρόμει only once: the repetition is however Euripidean, and necessary to correspond to πραπίδα φρένα τε in l. 428.

l. 413. προβακχίη: ἄπ. λεγ.

l. 414. Πόθος: son of Aphrodite in Aesch. *Suppl.* 1014.

l. 415. MSS. βάκχαισι. The corresponding line 432 is corrupt. ἐκεῖ corresponds to the first three syllables of ἐνόμω in l. 431.

l. 419. ἀλβοδότειραν: cf. masc. ἀλβοδότης in l. 572. The epithet of peace κουροτρόφος is from Hesiod's *Works and Days*, 226. Euripides was as Paley says 'a steady advocate for peace.' He frequently praises it, cf. *Orestes* 1682 ἵτε | νυν καθ' ὁδόν, τὴν καλλίστην | θεὸν Εἰρήνην τιμῶντες, and *Suppl.* 488 ὅσφ' πολέμου κρείσσον εἰρήνην βροτοῖς | ἢ πρῶτα μὲν Μούσαισι προσφιλεστάτῃ | γόοισι δ' ἐχθρά, τέρπεται δ' εὐπαιδία | χαίρει δὲ πλούτῳ, and the fine fragment of the *Cresphontes* 462, beginning Εἰρήνα βαθύπλουτε καὶ καλλίστα μακάρων θεῶν. These sentiments which he shared with his great opponent Aristophanes must have been common among sensible Athenians during the Peloponnesian war.

l. 420. θεάν: monosyllable.

l. 421. P. and first corrector of C. ἴσα: second corrector of C. ἴσαν, which corresponds exactly to Πάφον θ' in l. 406. εἰς after δίδωμι, instead of the dative. Wecklein compares *Phoen.* 1757 *Χάριν ἀχάριτον εἰς θεοὺς διδοῦσα*. Tr. 'And he hath given the delight of wine which is free from care to high and low alike.'

l. 424. ταῦτα: explained in l. 426.

l. 425. νῦν φίλῃ: a euphemism, like εὐφρόνη.

l. 427. MSS. σοφάν. Aldine ed. σοφόν. Translate: 'It is wise to keep away from oneself the intellect and mind which come from men who are too clever.' *πρᾶπις* is rare in the singular. Cf. L. and S. and infra l. 999.

l. 430. P. and first corrector of C. *ὅτι περ*: second corrector of C. *ὅτι τε*. Brunck proposed *ὅτι τό*, which supplies the necessary article for *φauλότερον*.

l. 431. P. and first corrector of C. *χρηταί τ' ἐν τῷδε λεγόμενῃ* *ἀν*: second corrector of C. as in text. S. who has *βάκχαις* in l. 415 reads *χρηταί τε τόδ' ἀν δεχοίμαν*, following Kirchhoff. Translate text: 'Whatever the common people think I will have in my mouth.' There may be a corruption which we cannot detect in *ἐνόμισε χρηταί τε*: the metre does not quite correspond with l. 415, and as the two words are equivalent in meaning, *χρηται* may be a gloss on *ἐνόμισε*, which has ejected the real reading. Hartung proposed ingeniously *ἐνόμισε χρηστόν, τόδε τοι λέγοιμ' ἀν*. *ἐνόμισε* is 'gnomic.' Cf. l. 304. *τὸ φauλότερον* agrees with *τὸ πλήθος*.

ll. 434-518. *ἐπεισόδιον δεύτερον*. A servant enters with the captive Dionysus whom the king after examining him concerning the mysteries orders to be led away and imprisoned in the royal stable (cf. *Orest.* 1448).

l. 435. *ἀκραντα*: adverbial. Cf. *Suppl.* 770 *ἀκραντ' ὁδύρει*.

l. 436. *θήρ*: as we say 'creature.'

l. 438. *ῶχρός*: sc. *ἦν*.

l. 439. *ἀπάγειν*: *ἀπαγωγή* at Athens was 'summary arrest.'

l. 440. *εὐπρεπές*, 'making my action (in arresting him) an honour to himself'; i.e. causing no scene. Most editors alter to *εὐτρεπές* which is often corrupted in MSS. into *εὐπρεπές*. *εὐτρεπές ποιείσθαι* however as Paley points out is 'to prepare for oneself' not 'to make easy for another.' Nauck and S. read *εὐπετές*, 'easy.'

l. 441. *δι' αἰδοῦς*: common Greek way of expressing an adverb. Cf. *κατ' ὄμμα* l. 469.

l. 444. Cf. l. 227.

l. 447. This like other passages of the play reminds us of pas-

sages in the Bible. Cf. Acts, xii. 7 ἐξέπεσον αὐτοῦ αἱ ἀλύσεις ἐκ τῶν χειρῶν: 10 (πύλη) αὐτομάτῃ ἠνοίχθη αὐτοῖς: xvi. 26 ὄφρων δὲ σεισμός ἐγένετο μέγας, ὥστε σαλευθῆναι τὰ θεμέλια τοῦ δεσματηρίου· ἀνεψύχθησάν τε παραχρῆμα αἱ θύραι πᾶσαι, καὶ πάντων τὰ δεσμὰ ἀνέθη.

l. 448. These are probably keys like ours: the Homeric key was properly speaking, a hook inserted through a hole to push a bolt on the inside of the door home or pull it out. 'The keys undid the doors without hand of man.' For ἀνῆκαν, cf. note on l. 129.

l. 451. P. μαίνεσθε with γρ. (i. e. γραπτέον) λάζυσθε written above it. λάζυσθε evidently comes from l. 503. C. has μαίνεσθε· χειρῶν τοῦδ' with ἐμοῦ written over τοῦδ'. The simplest reading is Bothe's μαίνεσθε χεῖρον τοῦδ'. The king angrily refers to l. 449. He is δξύνυμος (l. 671). Sense: 'he is a madman, and you are worse still if you believe in his miraculous powers.' [The objection to this is that δδε usually = ἐγώ.] Burges proposed μέθεσθε which most editors adopt, and which makes excellent sense. But how did it get corrupted to μαίνεσθε? The metaphor of a 'snare' is common and easy. Cf. *Med.* 1277 ὡς ἐγγυς ἦδη γ' ἐσμὲν ἀρκύνω ξίφους.

l. 453. ἀτάρ: cf. l. 248. Pentheus turns suddenly towards Dionysus. Possibly he is seated throughout the scene on his throne.

l. 454. ἐς: cf. ll. 315, 487.

l. 455. οὐ πάλης ὕπο: this should strictly be ὑπ' ἀγυμνασίας, 'from lack of wrestling.' οὐ πάλης go together as one notion, cf. Thuc. i. 137. γ τὴν τῶν γεφυρῶν οὐ διάλυσιν. *Hērōl.* 197 δι' ἀπειροσύνην ἄλλου βίοντος κοῦκ ἀπόδειξιν (non-revelation) and infra l. 1288. Cf. Lucr. i. 1075 'per medium per non medium concedere debet,' and Munro's note. Athletes usually had their hair close cut. Dionysus and Apollo are represented with long hair.

l. 457. δέ: we should expect τε to correspond to τε l. 455. Cf. however L. and S. δέ I. 3. λευκός: the Latin 'candidus.' A fair face was exceptional among the olive complexions of Italy and Greece, and considered a great beauty. Cf. Martial, *Ep.* i. 115 (and note in Paley and Stone's Select Epigrams on the passage). ὤχρος (l. 438) expresses the yellow look of fear. ἐς παρασκευήν, 'for a purpose,' i. e. to seduce women.

l. 462. Tmolus, a mountain S. of Sardis. It can hardly be said to 'surround' it. ἀνθεμάδης: Eur. and Aesch. use this word. Cf. *Prom.* 455. Cf. Verg. *Georg.* i. 56 'croceos ut Tmolus odores... mittit.'

l. 465. πόθεν: for πῶς, cf. l. 648.

l. 466. MSS. εὐσίβησ'. Abresch εἰσέβησ', i. e. εἰς τὰ μυστήρια. IT are easily confused. The fut. and 1 aor. of βαίνω are trans.

'brought me (to Greece),' or possibly 'initiated me.' l. 469 suggests the latter.

l. 468. MSS. *ὁς Σεμέλης ἐνθάδ' ἔζειν γάμοις*. The text is Canter's simple emendation. Musgrave gives *ὁ Σεμέλην ἐνθάδε ζεύξας γάμοις*.

l. 469. *ἠνάγκασεν*, 'did he enlist you by night or openly?'

l. 470. *δίδωσιν*: for the tense cf. l. 2.

l. 475. *ἐκβδήλευσας*: from *ἐκβδηλος*, 'forged' used primarily of money. Here the verb = 'to trick out what is worthless.' The aorist is 'instantaneous,' i.e. has the force of a present, as the sequence *θέλω* shows.

l. 476. The connexion is: 'on the contrary I do not mean to tell you. The mysteries of Bacchus have nothing to do with the profane.'

l. 477. The logical order of the line is inverted. 'What was he like, for (γάρ) you say you saw him?'

l. 478. *ἦθελ'*, sc. *εἶναι*.

l. 479. A metaphor from diverting water from one channel to another. 'Derivare' is also metaphorically used: cf. *Lucr.* 2. 364 'derivare queunt animum, curaque levare.' S. suggests 'parry' as a good corresponding metaphor. *κοῦδέν λέγων*, 'saying nothing too,' i.e. 'without even telling me anything.' Tyrrell translates it by *φλυαρῶν*, 'talking nonsense,' comparing *Arist. Clouds* 643.

l. 480. *ἀμαθεῖ*: i.e. *Pentheus*.

l. 484. P. omits *δέ*, i.e. the scribe scanned by accent *διόφοροι*.

l. 485. *μεθ' ἡμέραν*: 'by day.' The combinations of *ἡμέρα* with prepositions should be carefully studied in L. and S.

l. 488. Those who will be unchaste may discover ways of so acting even in the day-time.

l. 490. P. and first corrector of C. have *ἀμαθίας ἀσεβοῦντ'*: second corrector of C. as printed. Porson proposed *σὲ δ' ἀμαθίας γε τὸν ἀσεβοῦντ'*. Understand from previous line *δίκην δοῦναι δεῖ*. *κάσεβοῦντα* is a variety of construction for *καὶ ἀσεβείας*.

l. 491. *βάκχος*: not a proper name. Indeed, although the god is so named in *Soph. O. T.* 211, *Dionysus* is his more usual name in Greek.

l. 492. Horace (*Ep.* 1. 16. 78) allegorizes freely from this passage, putting the language of *Dionysus* into the mouth of the ideal good man, and interpreting the god of l. 498 to mean death. 'Vir bonus et sapiens audebit dicere: "Pentheu, | Rector Thebarum, quid me perferre patique indignum coges?" "adimam bona." "nempe pecus rem | lectos argentum: tollas licet." "in manicis et | compedibus saevo te sub custode tenebo." | "ipse deus simul

atque volam me solvet." opinor | hoc sentit: "moriar." mors ultima linea rerum est.'

l. 494. The custom of growing the hair and cutting it off in honour of some god was common in Greece. The Athenians, *μεταβαλόντες ἐκ παίδων*, offered their hair at Delphi (Plut. *Thes.* 5). Cf. also Acts of Apostles, xviii. 18. In Verg. *Aen.* 7. 391 Amata addressing Bacchus asserts 'sacrum tibi pascere crinem.'

l. 499. *ὅταν γὰρ*, 'when that is to say': i. e. 'never.'

l. 501. *καὶ ποῦ*: *καί* here implies doubt: 'but where.'

l. 503. *λάξυμαι*, a word much affected by Eur. as L. and S. show. *καταφρονεῖν*: with acc. instead of gen. It was an Attic idiom to use the accus. after verbs which strictly governed gen. or dat. (cf. Scholiast on Arist. *Frogs* 103), e. g. *ἀρέσκα, καταγελᾶν* (l. 286).

l. 505. *δεῖν*: sc. *αὐδᾶν*.

l. 506. MSS. *οὐκ οἶσθ' ὅτι ζῆς οὐδ' ὁρᾷς οὐθ' ὅστις εἶ*. *ὅ τι* the indirect interrogative, is Paley's: *ἔθ'* for *οὐθ'* Elmsley's correction. Translate: 'you do not know yet what your life is or what you are.' Cf. Soph. *Oed. Rex* 367 for the sense. *ὅ τι*: adverbial accus.

l. 508. The word *ἐνδυστυχῆσαι* occurs in *Phoen.* 727. Cf. also *Hippol.* 1096 *ὡς ἐγκαθηβᾶν πόλλ' ἔχεις εὐδαίμονα. τοῦνομα*: for the defining accus. cf. l. 453.

l. 512. I. e. the Chorus.

l. 513. Tr. 'stopping their hands from this noise and (stopping) the din of the drum.' Two constructions of *παύω* are used together.

l. 514. *κεκτῆσθαι*, 'keep at *my* looms.' Slaves were called *κτῆματα*.

l. 515. Sense: 'I can only suffer what is fated.'

l. 516. *ἀποινα . . . μέτρωσέ σε*: cf. above l. 345. This however is slightly different as *ἀποινα* is separated from the verb, and there are passages where it is used as a preposition like *διὰ τὴν χάριν*, &c. Cf. *El.* 1180 *κείμενα . . . ἀποιν' ἐμῶν πημάτων*. This dialogue between Pentheus and Dionysus, though wanting in the refinement of irony which Sophocles would have used, is admirable owing to its bare simplicity and the unconcerned meekness of Dionysus; for the whole passage, cf. St. Matt. xxvi. 53; St. John, xix. 10, 11.

ll. 519-575. *στάσιμον, δεύτερον*: composed of strophe (ll. 519-536), antistrophe (ll. 538-555), and epode (ll. 556-575). The strophe and antistrophe are in the Ionic a minori metre (υ υ - -) varied by Anaclomenus rhythms. This rhythm, the exact explanation of which is disputed, is familiar to us in Anacreon and (probably) in the 'Galliambic' of Catullus' Attys. It separates the two short syllables of the second Ionic foot by putting between them the last long syllable of the first Ionic foot. Thus instead of υ υ - - | υ υ - - | we

have  $\cup\cup-\cup|-\cup--|$ . There are further one or two resolved syllables. The epode begins with Ionic rhythms (ll. 556-570), ll. 571-2 are logaedic: l. 573 uncertain, perhaps two dactyls with the first syllable resolved; l. 574 is glyconeian, l. 575 pherecratean (i.e. catalectic glyconeian). A *κομμός* between Dionysus and the Chorus (ll. 576-603) follows, in which the irregular rhythms indicate excitement and rapid movements, without strophic correspondence.

l. 519. The Chorus reproach Thebes for rejecting the worship of Dionysus: they appeal to the god to come to their aid from Nysa, or perchance Parnassus or Olympus.

Achelous was the largest river in Greece; the poets used the word for 'water' in general, cf. infra l. 625. Dirce is called 'the daughter of Achelous,' simply because of the preeminence of the river among fresh-water streams in Greece. Cf. note on l. 5. The new-born Dionysus was dipped in Dirce.

l. 520. *εὐπάρθενα*, 'fair maiden.' Tyrrell compares *καλλίπαις*, 'young and beautiful.' In this class of adjectives, the second part of the compound is a kind of second epithet.

l. 521. γάρ, 'why do you reject me?' (l. 533) you know all about Dionysus.

l. 522. *βρέφος* corresponds to last syllable of *ἐκφύς* (l. 539). So in l. 525 *τάδ' ἄ-* = the last syllable of *ἀγριαπών*. C. expresses this by the note *ἀντὶ μᾶς* (sc. *συλλαβῆς*) written over *βρέφος* and *ἀνα-*.

l. 524. 'When Zeus snatched him (and placed him) in his thigh.' Cf. note on l. 286.

l. 526. *Διθύραμβος*: the Greeks derived it from *δῖς θύρα* and *βαίνω*: because Bacchus twice passed the gates of life, by his double birth. But the quantity of the *ι* is against deriving it from *δῖς*. Paley wisely questions whether it is not rather to be referred to an Asiatic dialect, as the worship of the god came from that quarter. The word originally means 'an ode celebrating the birth of Bacchus.' Arion, according to Herod. 1. 23, was the inventor of it.

l. 526. *δρῶσα*: with a fem. noun: cf. Homeric *θῆλυς ἐέρω*.

l. 528. MSS. *ἀναφανῶ*. But the futures in *-ῶ* have the penultima short. Construe: 'I exhibit you to Thebes, (for them) to name you thus.'

l. 536 ends with the Anaclomenus rhythm.

l. 537. There is nothing in the strophe to correspond to this, and as the sense there is complete, it is better to suppose this line inserted. C. has the note *περισσόν* over *οἶαν*: i.e. the annotator thought one *οἶαν* was enough.

l. 539. 'Pentheus shows his earth-born descent and that he is born from the dragon.' For the change in the construction, cf. l. 490.

1. 541. *χθόνιος*, 'earth-born': he was one of the five survivors of the battle. Cf. note on l. 264.

1. 544. The giants fought against the gods. Cf. Verg. *Georg.* 1. 280-3 'Ter sunt conati imponere Pelio Ossam.' *θεοῖς*: monosyllabic. Cf. l. 420.

1. 545. MSS. *ὅς με. ὅς ἐμέ* with the *ε* lengthened before *βρ*-. Cf. l. 412. Such lengthening before another word is forbidden in Iambics.

1. 553. *χρυσῶψ*: because of the ivy flowers with which it was wreathed.

1. 554. *ἀνα*, 'O king.' Others read *ἀνά*, and suppose it separated by tmesis from *τινάσσων*. But in such cases the preposition comes somewhere before the verb, not after. *κατ' Ὀλυμπον*, 'along by,' 'near Olympus.'

1. 556. Nysa, an uncertain locality, usually put in India, where the Nymphs reared Bacchus. In *Iliad* 6. 133, in the Lycurgus legend, it is placed in Thrace. Cf. Dyer's *Gods in Greece*, p. 163 and foll.

1. 557. For *θυρσοφορεῖς θιάσους* S. well compares the common *δορυφορεῖν τινα*. For *θηροτρόφου* cf. Verg. *Aen.* 6. 805 'liber agens celso Nysae de vertice tigres.'

1. 559. There were two Corycian caves in antiquity, both associated with Bacchus; one on the coast of Cilicia, the other (of considerable size) on Parnassus.

1. 560. MSS. *ταῖς*, P. *πολυδένδραισιν*, C. *πολυδένδρεσσιν*: a heteroclite form of *πολύδενδρος*. Cf. *δένδρον*, *δένδρεσι*. Understand *θυρσοφορεῖς*.

1. 563. *σύνᾳγεν*: for *συνήγεν*: Epic form. The temporal augment is more rarely omitted than the syllabic.

1. 565. MSS. *μάκαιρ*: but the scansion requires *μάκαρ*, which is found in *Hel.* 375 with a feminine noun. Cf. also *Δίου βροντᾶς* l. 599, *τύχη* . . . *σωτήρ* in Aesch. *Agam.* 664.

11. 565-75. The epode ends with a compliment to Macedonia and its fine rivers.

1. 571. MSS. *τὸν τᾶς*. *τᾶς* spoils the choriambic rhythm. *Λυδίαν*, sc. *διαβάς*. Aegae the ancient capital of Macedonia was on the Lydias.

1. 573. Scansion uncertain. If we omit *τε*, Lydias will be referred to: if we retain it, the Haliacmon, the next Macedonian river in geographical order. Its name would be perhaps difficult metrically, or ugly. The language of *Hec.* 451 about the Thessalian Apidanus is curiously similar to this passage. *τόν*: for *ὃν*, as often in lyrical passages.

11. 574, 5. For glyconean and pherecratean rhythms, cf. note on l. 862 *στάσιμον τρίτον*.

11. 576-603. A voice is heard from within announcing itself as that

of the god, and immediately an earthquake takes place, after which the leader of the Chorus appears. A light is seen afar off to glow around Semele's tomb. It is grievous to think of the play being acted without the resources which a modern theatre could employ in such a passage. Paley thinks *τάδε* (l. 592) shows that an attempt was made to show the earthquake. In this *κομμός* Paley distributes the utterances of the Chorus among fourteen of their number, the leader alone remaining silent until l. 608. Other stage directions are that C. attributes *σέβετέ νιν* in l. 590 to Dionysus: while both MSS. write *ἡμῶν*, i. e. *ἡμυχόριον* before *σέβομεν ὦ*. Hence some editors have attempted to allot the words from there to l. 603 between two *ἡμυχόρια* or halves of the Chorus.

l. 579. *τίς πόθεν*: double questions are common in Greek, from Homer downwards, especially in Plato.

l. 585. *πέδον* voc. This is simpler than to suppose that *σαλεύει* or *σείεται* has dropped out. Tyrrell takes it as accusative after *ἔνοσι*, comparing inter alia *Herac.* 65 *μάντις δ' ἦσθ' ἄρ' οὐ καλὸς τάδε*: *πόντια* usually but not always addressed to goddesses, cf. *Orest.* 176 *πόντια νύξ*. It usually comes before the substantive.

l. 588. For future middle in passive sense, cf. Aesch. *Agam.* 581 *τιμήσεται*.

l. 591. *ἐμβολα*: *τὰ ἐμβεβλημένα, τὰ ἐπιστόλια*, 'architraves' or 'lintels.' MSS. *ἴδετε*, Dobree *εἶδετε*.

l. 592. *διάδρομα*: Aeschylean word. *S. c. Theb.* 191.

l. 593. *ἀλαλάξεται*: may be (1) middle; cf. Rutherford's *New Phrynichus*, § 302, p. 383 and p. 138, 'all verbs expressing the exercise of the senses . . . have the inflexions of the middle voice either throughout or in the future tense.' Or (2) passive: 'The name of Bromius will be shouted.'

l. 594. First assigned to Dionysus by Tyrwhitt.

l. 596. *αὐγάξει*: the middle is Homeric (cf. *ὀρῶμαι*). Notice the solemn spondaic rhythm.

l. 597. Cf. above l. 8.

l. 600. *8ικερε*: favourite word of Euripides in lyrics.

l. 602. *ἄνω κάτω*: cf. l. 349.

l. 603. C. adds *Διόνυσος* after *γόνος*, a clear instance of a 'gloss.'

ll. 604-861. *ἐπεισόδιον τρίτον*. ll. 604-641 are trochaic tetrameters catalectic. ll. 642-861 iambic trimeters. Dionysus enters and finds the Chorus on their knees in fear: he tells them how he has escaped from Pentheus: still concealing his identity, he tells them that Bacchus had set the palace on fire. Pentheus enters before long, but before he has had time to converse much with Dionysus



a messenger enters who has come from tending his herds on Cithæron. There he had seen the frantic excesses of the women of Thebes. Pentheus resolves to arm the male population and march against the women, but eventually Dionysus persuades him to go in female disguise, promising that all shall be well. Pentheus returns into the palace to prepare for the expedition, and the god follows him after a few words addressed to the Chorus.

l. 605. MSS. read *ἡσθησθ'*. Porson corrected by adding the *ι* subscript.

l. 606. MSS. read *διατινάξαντος δῶμα Πενθέως ἀλλ' ἐξανίστατε*: which will not scan. The text is Schöne's reading. The words *τὸ Πενθέως* can express 'the house of Pentheus' without *δῶμα*: cf. Aristoph. *Thesmoph.* 224 E. οὗτος σὺ ποῖ θεῖς; M. ἐς τὸ τῶν σεμνῶν θεῶν. On the other hand *δῶμα* might easily be added by a scholiast as an explanation.

l. 607. MSS. read *σάρκας*. If this be retained *ἐξαμβιβεν τρόμον* can be taken as forming one verbal notion, like *δικὴν μέτειμι* in l. 346.

l. 609. The aor. is used where we put the present. Strictly speaking the moment at which the Chorus saw their leader is past when they speak. Cf. Soph. *Aj.* 536 *ἐπήνεσ' ἔργον καὶ πρόνοιαν ἦν ἔθου*. The adj. *ἀσμένῃ* is used where we prefer an adverb. Cf. l. 622.

l. 611. C. has a gloss on *ὀρκάνας*. *φυλακάς. ὀρκάνῃ κυρίως ἡ ἀγρευτικὴ λίνον* (i. e. *λίνος*) = 'ὀρκάνῃ means a fisherman's net.' Cf. infra l. 847 for another metaphor from the net, and Eur. *El.* 582 *ἦν ἐκσπᾶσμαι γ' ὃν μετέρχομαι βόλον*.

l. 612. *εἰ σὺ συμφορᾶς τύχοις* is protasis of a suppressed apodosis. 'Whom had I to protect me, if you were killed?' *τίς ἦν δὲ ἀν φυλάσσοι εἰ*.

l. 616. *ταῦτα*: cognate acc. Notice the first person singular and plural used indifferently of the speaker. Cf. l. 669.

l. 617. *ἔβδσκετο*: for the metaphor, cf. Aesch. *Agam.* 669.

l. 618. *περιέβαλλε* in tmesis. The two datives define *τῷδε* more closely. In Nonnus, 45. 240 Dionysus disguised as one of Pentheus' soldiers leads a bull before Pentheus, seated on his throne, saying that this is the metamorphosed Dionysus.

l. 620. *ἰδρῶτα*: accus. of cognate meaning after a verb which is usually intransitive.

l. 623. *ὁ βᾶκχος*: the god; Dionysus is here speaking as the leader of the Chorus, who did not know his real nature.

l. 625. Achelous, the chief river of Greece, in Acarnania. It is often used for water in general: thus Vergil has (*Georg.* i. 9) 'Poculaque inventis Acheloia miscuit uvis.' Cf. Shakspeare, *Corio-*

*Ianus*, ii. 1. 53 'A cup of hot wine with not a drop of allaying Tiber in it.'

l. 627. ὧς = 'under the idea that' I had fled.

l. 630. MSS. φῶς: but the context requires that Pentheus should see an 'apparition;' hence Jacobs proposed φάσμα. φῶς will make sense: 'the god made a light,' which Pentheus in his madness thought was a man.

l. 631. No reason can be given why both MSS. omit αἰθέρα. Canter suggested it, and all editors since have accepted it.

l. 633. συντεθράνονται, ἄπ. λεγ. Tyrrell suggests that as θράνοι = 'beam-ends' of a building, the compound may get the idea of demolition. Nauck ingeniously suggested συντριαινούται, a Euripidean word = 'is being overthrown' (with the trident).

l. 634. ἰδόντι: dativus incommodi: so αὐτῷ in l. 632.

l. 635. C. omits παρῆται.

l. 636. ἐκβᾶς ἐγώ = Bothe's emendation for MSS. ἐκ βάκχας δ' ὄν, which will not scan or construe.

l. 637. φροντίζω is usually combined with a negative, when thus used with the genitive.

l. 639. ἤξει is the apodosis to ὧς δοκεῖ. γοῦν introduces a parenthesis.

l. 644. ἧα: like the angry 'Ha' of Henry VIII in Shakspeare's play, II. 2. 60 'Who's there, ha?'

l. 647. 'Stop, and if you are angry move quietly.' Lit. 'Set beneath anger a quiet foot.' This stern line would be more natural in the mouth of Pentheus, in which case it would be translated, 'Stop and subject to anger (i. e. to my anger) a quiet foot': i. e. do not stir. The repetition of πῶδα has been without reason objected to.

l. 649. ἦ οὐκ: scanned as one syllable by synizesis: so in ἐπεὶ οὐ, μὴ οὐ.

l. 650. For the 'tertiary predicate,' cf. l. 775.

l. 652. A line has dropped out here; l. 652 is best assigned to Dionysus. Pentheus may be supposed to have uttered some random abuse of wine. Then Dionysus answers: 'you are reproaching the god for what he is right to be proud of.' This irritates Pentheus, and he makes a fresh attempt to arrest the leader of the Chorus.

l. 653. P. and first hand of C. read κλέειν: second hand of C. κλείειν.

l. 655. Elliptical for πλὴν ταῦτα ἃ κ.τ.λ., 'you are wise except in those things in which you should be wise.'

l. 657. κείνου: deictic.

## BACCHAE.

1. 659. Aristophanes and Euripides use the Doric future of *φεύγω* metri gratia. Thus *Ach.* 1129 *ἐνορῶ γέροντα δειλίας φευγόμενον* (cf. Rutherford's *New Phrynicus*, p. 94).

1. 662. *εὐαγεῖς*: cf. L. and S. s.v. The *α* is usually considered long. (*εὐαγής* = 'holy.') Tr. 'where glistening snow-showers never cease.'

1. 663. *προσπιθείς*: besides coming he had a reason for coming.

1. 664. *ποτνιαδές*: a synonym according to Hesychius for *βάκχαι*. Potniae was a Boeotian town where the mares of Glaucus tore their master in pieces: cf. Verg. *Georg.* 3. 267 'Glauci | Potniades malis membra absumpsere quadrigae.' The legend probably gave occasion for this meaning of the word.

1. 665. 'With frenzy stung, shot forth with gleaming limb' (S.). *οἰστροισι*: the plur. = our abstract noun: 'frenzy.'

1. 669. *σπειλώμεθα*, metaphor from furling sail. MSS. *τάκειθεν*: Brunck *τὰ κείθεν*.

1. 673. The dat. is after *θυμοῦσθαι*.

1. 676. *προστίθημι*, 'hand over to.'

1. 678. The sentence requires a verb in the first person in antithesis to *ὄρω*. Most editors, however, keeping *μόσχων* as genit. after *βοσκήματα* take *ὑπεξήκριζον* as third person plur. intransitive. This use is favoured by *Orest.* 275 *ἐξακρίζετε* *αἰθέρα πτεροῖς*, 'ye are skimming the air.' *ὑπεξήκριζον* is *ἀπ. λεγ.* The plural verb with *βοσκήματα* is justified because the noun refers to living things, cf. Monro's *Homeric Grammar*, § 172. In the first case translate, 'I was not long since driving up the hill-side the herds of calves in my care': in the second, 'the herds of calves were scaling the top of Cithaeron.'

1. 681. Ino and Autonoe were daughters of Cadmus and Harmonia.

1. 682. *τρίτου*: first hand of C. *τρίτη* P. and second hand of C.

1. 684. The construction is: *νῶτ' ἐρείσασαι πρὸς φάβην ἑλάτης*. They reclined with their heads upon the lower boughs of the fir trees.

1. 686. The construction is slightly irregular: we should expect *οὐχ ὥς σὺ φῆς γινώμεναι καὶ θηρώσαι*. The sentence is attracted by *φῆς* into Or. Obl.

1. 689. *ὠλόλυξαν*, word used of women raising a shout.

1. 690. *σταθείσα*, 'taking her stand.'

1. 691. I. e. of the herds he was driving up the hill. Oxen would excite the Maenads, because they associated them with Bacchus; cf. ll. 920, 618. *κεροφόρων*, *ἀπ. λεγ.*

NOTES. LINES 659-738.

1. 692. θαλερόν: S. compares Latin 'alma quies,' 'refreshing sleep.'
1. 693. εὐκοσμίας: descriptive genitive.
1. 694. MSS. τε κἀνυγες. The *Christus Patiens* supports the text.
1. 696. 'Girded up' for running. Notice the force of the middle here and in l. 698.
1. 698. MSS. λιχμῶσαν. Heath λιχμῶσιν.
1. 700. ἐδίδοσαν: the imperfect means 'offered.'
1. 701. νεοτόκος = 'having lately had children.' νεότοκος = 'newly-born.'
1. 703. Cf. ll. 81, 108-110.
1. 705. Cf. for the whole passage l. 142.
1. 709. διαμῶσαι, 'scraping away.' C. has the explanation *λεμῶσαι* = 'scatter like chaff.'
1. 710. ἐσμούς, 'large store,' lit. 'swarms,' used of things which are abundant. Cf. Plato, *Rep.* 450 Α οὐκ ἴστε ὅσον ἐσμὸν λόγων ἐπεγείρετε, where the verb makes the metaphor less harsh.
1. 712. τὸν for ὅν. The rule generally given is that this licence is allowed in tragedy to avoid hiatus, but that is not the case here.
1. 715. κοινῶν P.: καινῶν C. The latter will mean: 'intending to discuss the strange matter.' The former: 'intending to discuss the matter in common.'
1. 717. πλάνης: cf. the ἀγοραῖοι in Acts of Apostles, xvii. 5.
1. 719. θέλετε θηρασώμεθα: two questions in asyndeton, 'do you wish, are we to hunt?' Cf. Latin 'cave facias.'
1. 721. MSS. θῶμεν. Elmsley θῶμεθ'. θέσθαι χάριν is the ordinary phrase for 'do a kindness.'
1. 723. αὐτοῖς = ἡμᾶς αὐτούς, as often. The pronoun is also found for the second person, cf. Aesch. *Agam.* 1297 εἰ δ' ἐτητύμως | μόρον τὸν αὐτῆς οἶσθα.
1. 724. The shepherd must be supposed to have overheard the Maenads arranging a time for their start; l. 689 may refer to this. The accus. of ὥρα like that of καιρός is used to express a point of time: cf. Soph. *Ajax* 34 καιρὸν δ' ἐφήκεις. Nonnus, 46. 161 refers to the dances being at a fixed time.
1. 726. συνεβάκχευσ', 'echoed with the god's name.'
1. 729. They were in ambush, cf. l. 722.
1. 734. μὲν here is opposed to δέ in l. 735: it does not go with οὖν.
1. 735. 'We escaped rending by the Bacchanals.'
1. 736. They used no weapons but their hands only to tear the animals in pieces.
1. 738. MSS. δίκα. Scaliger and most editors δίχα, 'apart.' Elmsley proposed δίκη, in which case χερσὶν must be taken as

genitive after *δικη*. *ἔχειν διχα* = 'to hold apart,' i. e. before rending in two. *τὴν μὲν*: Agave in particular: *ἄλλαι*, the rest of the women. It has been thought impossible that Euripides could represent a cow as bellowing when rent in two: the hyperbole would however be no greater than that in Verg. *Aen.* 10. 395 'te decisa suum, Laride, dextera quaerit | semianimesque micant digiti ferrumque retractant.' Cf. Conington's note.

1. 739. *δαμάλαι*: older than *μόσχοι*.

1. 740. MSS. *πλεύραν*. Barnes *πλεῦρ*.

1. 743. *κᾶς κέρας θυμούμενοι*: cf. in Verg. *Georg.* 3. 232 'irasci in cornua discit.' The bull is imagined to concentrate his anger in his horns: this he does when he puts his head down, and appears to look along the horns, preparatory to charging. Angry people were said in Greek *ὄμμα ταυροῦσθαι*, 'to look askance.' Cf. *Medea* 92.

1. 744. 'Slipped and were forced down on their forelegs.'

1. 746. *διεφοροῦντο*, middle: sc. *ταῦροι*, lit. 'they had their flesh torn apart.' For acc. cf. 1. 744. *σαρκός*: gen. of material. Cf. *Soph. Antig.* 114 *λευκῆς χιόνος πτέρυγι*.

1. 747. *σε ξυνάψαι* C.: *σὺ ξυνάψαι* P. first hand: *σὺ ξυνάψαις* P. second hand. Translate: 'their flesh was stripped off, ere thou couldst close thy royal eyes,' i. e. 'in the twinkling of an eye.' It is simpler to take the reading of C. *θάσσον* . . . ἥ is here made to imitate the common construction of *πρίν* with the infin. If the opt. is retained, it is irregular in Attic. We should expect ἥ *σὺ ξυνάψαις ᾗν*. There are however passages in Eurip. (cf. Paley on *Hippol.* 1186) where this opt. without *ᾗν* seems used. One in particular is like the present passage. *Hippol.* 1186 *καὶ θάσσον ἥ λέγοι τις, ἐξηρτυμένης* . . . *ἐστήσαμεν*, 'quicker than one could describe it.'

1. 748. The Maenads skim the ground like birds, so rapidly do they move.

1. 750. They leave Cithaeron and descend its northern slopes towards the valley of the Asopus. Hysiae lies close to the road from Plataea into Attica; Erythrae is further east. They are eight miles south of Thebes.

1. 751. The *τε* joins *διέφερων* (1. 754) to *χωροῦσι* (1. 748). *Τοιὰς* acc. after *ἐπισποπούσθαι*. *λέπας*, acc. after *κατοικήκασιν*, 'which inhabit the rock of Cithaeron below': i. e. are on the lower slopes of the mountain.

1. 754. *διέφερων*, 'scattered in every direction'

1. 755. At this verse C. ends, and its copies at Paris. Children are commonly carried on the shoulder in the East, cf. Isaiah, xlix. 22 'thy daughters shall be carried upon their shoulders.'

l. 757. 'What they had on their shoulders did not fall off, not if it were bronze or iron.' The god gave them the power of balancing weights on their shoulders, or perhaps it refers to some magnetic influence. Tyrrell supposes a hiatus before l. 757, supposing the meaning to be: 'they did all this without any weapons' (cf. l. 736). In the parallel passage of Nonnus, 45. 291, there is nothing about weights, ἀτρομον ἀστυφέλικτον ἀδέσμιον ὑπόθεν ὤμων | ἵστατο κουφίζουσα.

l. 758. For this fire cf. Verg. *Aen.* 2. 686 'ecce levis summo de vertice visus Iuli | fundere lumen apex tractaque innoxia molli | lambere flamma comas et circum tempora pasci.' Also *Aen.* 7. 72 'Lavinia virgo, visa, nefas, longis comprehendere crinibus ignem | atque omnem ornatum flamma crepitante cremari, regalisque accensa comas accensa coronam.'

P. ἐκαίεθ'. Elmsley ἐκαίεν. Sc. πῦρ. οἱ δέ: the people of these places.

l. 759. φερόμενοι, 'being plundered.' Cf. the common phrase, φέρειν καὶ ἀγειν.

l. 761. P. τὰς. Barnes τὰς. The weapons did not wound the Bacchanals, but their staves wounded the men.

l. 764. P. γυναικας by assimilation to ἀνδρας.

l. 765. After ἐχώρουν supply ἐκείσε.

l. 767. The syllabic augment is omitted; in tragedy this is allowed in lyrical passages and in the speeches of messengers, as here. The omission is nearly always at the beginning of the line. Cf. Soph. *Oed. Col.* 1624 θάψεν αὐτόν. It has been said that the omission is due to a desire to give Epic colouring to messengers' speeches, but the curious fact is that in Homer, 'forms without the augment are comparatively rare in the speeches.' (Monro's *Hom. Grammar*, § 69.)

σταγόναι: we should expect the plural. Cf. above l. 724.

l. 768. ἐξεφαίδρυνον, ἄπ. λεγ. χροός: gen. after ἐκ in the verb.

l. 770. πῶλαι: instrumental. Cf. Latin 'recipere tecto.'

l. 775. Tertiary predicate: 'to speak my words free;' i.e. 'to speak with freedom.'

l. 778. ὑπάπτεται has been restored here by some from *Christus Patiens* 2227. It = 'is handled.' The text means 'is reaching us.'

l. 779. ἐς Ἑλλάδας: 'a great disgrace to us as regards (i.e. in the eyes of) Greece.'

l. 780. The Electran gate was on the south of Thebes; here the road to Plataea left the city.

l. 781. ἀσπιδηφόρος: used only by Euripides and Aeschylus.

l. 782. ἀπαντᾶν : sc. ἐμοί.

l. 784. Notice ψάλλω in its primary meaning here : 'twang the bowstring.'

l. 785. Elliptical phrase : 'for this is not (endurable) but surpasses me.' Cf. Aristoph. *Frogs* 58 μὴ σκῶπτέ μ' ἀδελφ'. οὐ γὰρ ἄλλ' ἔχω κακῶς, which equals οὐ γὰρ (σκῶψιν βλάβος ἂν φέροιμι) ἄλλ' ἔχω κακῶς.

l. 786. We render εἰ here 'that.' Cf. the common idioms θαυμάζω εἰ, δεινὸν εἰ.

l. 787. P. assigns to the Messenger all the lines between here and l. 843, which are spoken to Pentheus. There is no doubt that they should be assigned to Dionysus.

l. 789. οὐ φημι : the Greek idiom differs from ours. We separate the negative from the verb of saying, 'I say you ought not.'

l. 790. From οὐ φημι supply an affirmative verb : φημι χρῆναι δ' ἡσυχάζειν. Cf. above l. 29.

l. 792. For οὐ μὴ cf. note on l. 343. σῶσαι : fut. middle. The future here as often is equivalent to a command. 'Remember this that thou hast escaped from bonds.'

l. 793. 'To bring back punishment' = 'to put once more in prison.'

l. 794. 'I would sacrifice,' i. e. 'I personally intend to.' 'I would' is an ambiguous translation here : it might be taken to mean, 'I would (if I were you)' which makes good sense, but is not the meaning required here.

l. 795. For the familiar proverb, cf. Acts of the Apostles, xxvi. 14 Σαούλ, Σαούλ, τί με διώκεις; σκληρόν σοι πρὸς κέντρα λακτίζειν. Aesch. *Agam.* 1624 πρὸς κέντρα μὴ λάκτιζε, μὴ πταίσας μογῆς.

l. 796. γὰρ = 'yes and.' 'I will slay and the slaughter shall be of women.' ἄξια, sc. εἶσιν ἀποθανεῖν.

l. 797. πολύν : Wecklein suggests πόλεμον, comparing Plato, *Rep.* 567 α τυράννη δὲ ἀνάγκη πόλεμον ταραττεῖν. In the text as it stands, φόνον must be taken with ταραξας, but it would certainly be more natural to take it with θύσω, and obtain a new accus. for ταραξας.

l. 799. 'It is disgraceful that you should turn aside your shields of brass before the staves of the Bacchanals.' θύρσοισι : dat. of reference, of which the dat. commodi and incommodi are special cases.

l. 800. Predicative use of adj. 'This is an unmanageable stranger that I am hampered with.'

l. 801. The Greeks were fond of antithesis such as between παθεῖν

and *δρᾶν*, or *λόγος* and *ἔργον*. Here the antithesis does not much help the sense. Cf. for a parallel Soph. *Antig.* 1108 *ἴτ' ἴτ' ὁπαύνης* | *οἳ τ' ὄντες οἳ τ' ἀπόντες*, which simply = 'all of you.' Here the meaning is, 'whether in bonds or not, this man is equally talkative.'

l. 802. *Ἰδαν*, Scaliger *ῶ τᾶν*. Hesychius says it is an expression of honour. It is common in Plato and comedy. Cf. Soph. *Oed. Rex* 1145 *ὅδ' ἐστίν, ὦ τᾶν, κείνος ὃς τότ' ἦν νέος*. Curtius (§ 675) doubts whether *τᾶν* has anything to do with *ἔτης*, as is usually assumed. (Cf. L. and S. s. v.) He thinks it possible that it simply = the second person, comparing Sanscrit *tvam*, and a gloss in Hesychius, *τᾶν σὺ. ἔστιν*: the accent shows the meaning, 'it is possible.'

l. 803. The accus. agrees with the subject (*σέ*) to be supplied with *καταστήσαι* in l. 802. *δουλεύεις*: cf. Cic. *pro Caelio*, § 78 'qui servitia . . . ad caedem incitavit.'

l. 805. *οἶμοι* implies 'you are mocking me.' It is a mistake to translate it always 'alas,' as it has a wider range of meaning than the English interjection. The same applies to *ἔα, φεῦ*, &c.

l. 807. *βακχεύητε*, 'vivid' construction for *βακχεύοιτε*. Cf. l. 649. Sense: if their plot disarmed suspicion, their revels would be free from further interference.

l. 808. *ἔστι*. Musgrave *ἴσθι*. *καὶ μὴν* here expresses the unexpected agreement of one speaker with the other. 'Yes, I have made a compact with Dionysus that the revels shall continue.'

l. 809. Pentheus moves towards the palace, and bids them bring out armour. He then turns and utters a word or two to Dionysus.

l. 810. *ἄ*, 'stop.' Here is the *περιπέτεια* or turning-point of the plot.

l. 814. *λυπρῶς* goes closely with *εἰσίδοιμ' ἄν*. Pentheus does not directly answer Dionysus. He does not say why he wants to see the women in their intoxication: he rather feels pain at the idea. Construe: 'It will be painful to me to see them in such a state,' to which Dionysus replies, 'Will it at the same time give you pleasure to see what gives you pain?'

l. 816. Understand *ἴδοιμ' ἄν ἡδέως*. For the *γε*, cf. above ll. 796, 835.

l. 817. *Π. θέλῃς*. Pierson *ἄλθῃς*.

l. 818. Supply verb from *ἐπιχνεύουσιν*.

l. 820. *Π. δέ σ' οὐ φθονῶ*. Nauck *δέ σοι φθονῶ*. This gives the sense required. 'I grudge you the time;' i. e. let us be as quick as we can.

l. 821. *πέπλος*: usually of women's clothes.

l. 822. *τῶδ'*: sc. *ἐστίν*. *τελῶ*: lit. 'pay taxes' and so 'be enrolled



among.' Cf. Soph. *Oed. Rex* 222 νῦν δ', ὕστερος γὰρ ἀστὸς εἰς ἀστούς τελῶ. τελῶ = 'censor' in Latin.

l. 828. Adverbial acc. with verb to be supplied from στελῶ in l. 827. θῆλυς here has masc. form, though agreeing with a fem. noun. Cf. Homeric θῆλυς ἐίρησιν.

l. 830. βαλεῖν: fut. infin.

l. 833. μίτρα: either a band, such as is often seen binding the hair of statues of Dionysus, or a cap like the Phrygian cap or the French cap of liberty. Χρυσομίτρης is an epithet of Dionysus in Soph. *Oed. Rex* 209.

l. 836. Plato quoted this line when invited by the tyrant Dionysius II of Syracuse to put aside the philosopher's cloak, and put on a woman's garment. A certain Aristippus complied with the tyrant's wish and quoted l. 317 of this play in a slightly altered form: ὁ νοῦς ὁ σώφρων οὐ διαφθαρήσεται. Suidas (565) in telling the story makes Plato quote as from the *Bacchae* ἄρρην πεφυκὸς καὶ γένους ἐξ ἄρρενος, but there is no trace of this line in the MS.

l. 837. 'You will cause bloodshed.' Cf. *Ion* 1224 ἐν τ' ἀνακτόροις φόνον τιθεῖσαν. Pentheus says, 'I cannot put on women's clothes': implying 'I will resort to my first idea of coercing them by force.' Dionysus replies, 'Then there will be a battle.' S. suggests αἵμα θύσεις, comparing l. 796. T. seems to prefer Housman's conjecture: ἀλλ' εὐμαθὴς εἰ συμβαλῶν = 'What, will you go and be recognized and join battle with them?'

l. 838. ὀρθῶς: sc. ἐλεξας.

l. 839. 'To hunt evils by evils,' i.e. 'to incur punishment by acting violently.'

l. 840. καὶ πῶς, 'but how' introducing an objection. πῶς καὶ would simply ask for information.

l. 841. The combination of ἔμεν and ἡγήσομαι shows the future force of the former, though present in form.

l. 842. P. γελᾶν, Reiske ᾔγελᾶν.

l. 843. P. βουλευέσσομαι, which can barely be defended. Aldine edition: βουλευέσομεν. Some retaining βουλευέσσομαι alter ἐλθόντ' to ἐλθῶν or ἐλθῶν γε.

l. 844. ἔξεστι, 'very well.'

l. 845. Wecklein points out that Pentheus is still undecided: after he has entered the palace, the divine madness which had seized Agave seizes him also.

l. 847. Cf. note on l. 611.

l. 848. The acc. of a person without a prep. after a verb of motion is confined to poetry. Cf. l. 1353 βαρβάρους ἀφίξομαι.

l. 852. P. *θαλήσαι*. Many editors alter to *θαλήση* on the ground that *οὐ μή* with the fut. is a strong prohibition, with 1 aor. subj. a strong denial. Here a denial is wanted. But if Goodwin's view referred to above on l. 343 be right, the alteration is unnecessary. Dionysus repeats sarcastically Pentheus' words in l. 836.

l. 853. *ἐλαύνων*: intransitive use, 'driving' outside the course is an intelligible metaphor for madness.

l. 855. *γυναικόμορφον*, *ἀπ. λεγ.*

l. 857. *κόσμον*: acc. after *προσάψαν*.

l. 858. Notice the difference here between a Greek and an English play. Not only is there no concealment of the plot, but the future course of the play is carefully revealed. Cf. the words *ἐξ ὅρου* in l. 658. The audience would know whether the messenger came from far or near, according to the door by which he entered, but they would not know whether he came from Cithaeron. Here the fact is anticipated by Dionysus, instead of being elicited in the conversation. So in l. 984 the Chorus anticipate the leading part which Agave takes (l. 1106) in the death of her son.

l. 860. *ἐν τέλει*, 'in the end,' i. e. when provoked, 'though the mills of God grind slowly, yet they grind exceeding small.' Cf. *Ion* 1615 *χρόνια μὲν τὰ τῶν θεῶν πᾶς, ἐς τέλος δ' οὐκ ἀσθενῇ*. The simplest emendation would be *ἐς τέλη*, 'as to his mysteries.' *τέλος* never seems used of the mysteries in the singular. A great many emendations have been proposed for *ἐν τέλει*, which need not be enumerated, as most of them require further improbable alterations of *ἀνθρώποις*. The critics have aimed at obtaining a more striking antithesis.

ll. 862-911. *στάσιμον τρίτον* composed of *στροφή* (ll. 862-881), *ἀντιστροφή* (ll. 882-901), and *ἑπωδός* (ll. 902-911). The strophe and antistrophe are in glyconean rhythms. The type of a glyconean rhythm is  $- \cup | - \cup \cup | - \cup | -^1$ , or  $- \cup | - \cup | - \cup \cup | -$ . Spondees are allowed instead of the trochees, and an iambic instead of the initial trochee. (Cf. ll. 907-9.) Some of the lines begin with a base, e. g. ll. 863, 869, 875-7, 879, and in the antistrophe ll. 883, 889, 895-7, 899. There are several instances of resolution: e. g. in l. 864 the first trochee is resolved into a tribrach. The dactyl in l. 865 is resolved into a proceleusmatic ( $\cup \cup \cup \cup$ ). There are one or two places where a short syllable in the strophe is represented by a long one in the antistrophe and vice versa. In l. 867 *ἐμπαίζουσα* corresponds to *αὔξοντας ξύν* in l. 887. In l. 872 *ἐνντρίνη δρό-* to *γιγνώσκειν χρή* in

<sup>1</sup> Cf. Catullus, 61. 1 'collis o Heliconii.'

l. 892. On the other hand in l. 869 *θήραμ' ἔξω* corresponds to *δαρὸν χρόνον* in l. 889. In the epode (ll. 902-911) glyconean rhythms are interspersed with trochaic, e.g. l. 903 is a trochaic line with three resolved trochees. In l. 905 all the feet are resolved. At l. 907 a series of glyconics begins, ending with a pherecratean, as in the glyconic stanza of Catullus (61. 10 'luteum pede soccum'). Notice in l. 907 that *αἰ μὲν* is not a spondee but two trochees, with the short syllable suppressed in either. The writers on metre represent this fact thus  $\bar{\text{L}} \text{L}$ : where the short perpendicular stroke implies that the long syllable has the value of a full trochee. The double dactyl in l. 910 is not regular in glyconics. Notice also that synaphea is observed throughout this ode. Thus e.g. in l. 865 to make *-ρόν* long, it is necessary that the next line should begin with a consonant. In l. 910 however *-ὄς* occurs where we expect a long syllable, at the close of the line.

l. 862. The chorus wonder whether they will ever take part again in a midnight Bacchic revel, like a fawn that has escaped the huntsman, his dogs, and his nets, and seeks the pastures by the river, and the shady woods. What is wisdom compared with success over one's enemies? the gods can give nothing fairer than this. And we always are fond of what is fair. The gods move slowly but they can be depended on to correct the narrow-minded who dishonour them. 'Suddenly' such men 'perish and come to a fearful end.' It is better to observe the religion of our fathers, whatever the deity may be. He is happy who escapes death at sea: happy too is he who rests from his labours. There are different degrees of happiness, and many hopes, of which some are disappointed. If a man's daily life is happy, he is truly fortunate. The repetition of the refrain points to the assurance of the chorus that before long the god will punish their foe Pentheus. The epode has very little to do with the immediate situation or the plot in general. It is open to the reproach often brought against Euripides, that his choruses are not appropriate to the plays in which they occur. His theory seems to have been that a chorus was a musical performance to be interspersed for the sake of variety in the play, and he probably laid more stress on the music than the words. Musical interludes without words were a conception for which Greek thought was not ripe.

l. 864. T. compares the words 'iacere caput' in Tac. *Ann.* 11. 30, where Messallina and her friends are imitating Bacchanals.

l. 865. *αἰθήρ*: used here for *ἀήρ*, as the air is meant, not the upper purer ether.

l. 866. *νεβρός* nom. to *θρώσκει* in l. 873.

l. 868. P. φοβεράν: it would be easy to alter θήραμ' to θήραν, as μ and ν resemble one another closely in cursive MSS., but θήραμα makes better sense. It is nomin. in apposition to νεβρός. The picture suggested is of the fawn escaping the nets which have been arranged in the forest to snare the deer. Cf. Verg. *Aen.* 4. 121 'dum trepidant alae, saltusque indagine cingunt,' 'while the beaters scurry about, and bar the way through the forest with nets.' *Georg.* 3. 372 'puniceaeve agitant pavidos formidine pennae,' 'or do they drive them into terror by the fear which the bright red feathers inspire.' A line was stretched across the openings with bright feathers attached to it, which frightened the game, into turning round and thereby falling into the nets.

l. 871. θωύσσων, used of sharp cries.

l. 873. So P. Hermann reads ὠκυδρόμοις ἀελλάς. The latter is a poetical word used by Soph., but the alteration is not necessary. In Eur. *Helena* 1498 we find the 'courses' of the stars called ἀελλαι. In Homer ἀελλόπος is an epithet of Iris, the messenger of the gods. Wilkins translates: 'But after efforts swift and piteous spurts | at last secure from all intended hurts, | she through green pastures by still waters bounds.' For the acc. cf. l. 307, and Verg. *Aen.* 1. 524 'ventis maria omnia vecti.'

l. 875. Notice the gen. 'places left solitary by men.' It corresponds to the familiar genitive after the adj. ἐρημος, of Soph. *Oed. Rex* 57 ὡς οὐδέν ἐστιν οὔτε πύργος οὔτε ναῦς | ἐρημος ἀνδρῶν.

l. 876. σκιαρόκομος, ἄπ. λεγ. P. σκιαροκόμου. The Aldine ed. sets the scansion right by inserting ἐν before ἔρνεσιν. But the forms in -οιο are found in tragedy in lyrics. Cf. ἀβροπλούτοιο in *Iph. T.* 1147. Hence Wecklein restored the form here.

l. 877. These five lines recur as a refrain infra l. 897. Cf. the refrain in ll. 992 and 1012, and Aesch. *Eum.* 778, 808, 837, 870.

l. 881. This line recalls a familiar saying τὸ καλὸν φίλον. Theognis (l. 17) says that at the wedding of Cadmus and Harmonia, the Muses sang a song of which the theme was: ὅτι καλὸν φίλον ἐστί, τὸ δ' οὐ καλὸν οὐ φίλον ἐστί.

l. 882. For the sentiment cf. note on l. 860.

l. 883. Nauck added π metri gratia. It means 'whatever it may be.'

l. 885. ἀγνωμοσύνην varies in meaning: 'want of gratitude, 'want of communis sensus' or merely 'folly.' Here it refers to the narrow-mindedness of Pentheus in refusing to tolerate the worship of Dionysus.

l. 887. P. δέφα which will not correspond with l. 867. Hence here and in Aesch. *Agam.* 421 δοκή has been restored. In that passage

however it means 'ghosts': *πάρεσιν δοκαὶ φέρουσαι χάριν ματαίαν*; here simply 'views.' For the redundant *ξύν* cf. Soph. *Oed. Rex* 17 *οὐ δὲ σὺν γῆρ᾽ βαρεῖς* and ib. 124 *εἴ τι μὴ ξὺν ἀργύρῳ | ἔπρασσε*'.

1. 888. *κρυπτεύουσιν*, sc. *θεοί*.

1. 889. *πῶδα*, accus. of duration of time; tr. 'for a long lapse of time.' A curious expression. It is easier to justify *Alexander frag.* 43 *καὶ χρόνον προὔβαινε ποῦς*, which provoked the ridicule of Aristophanes: he refers in *Frogs* 100 to Euripides as a poet who is capable of calling *αἰθῆρ Διὸς δωμάτιον*, and of using the phrase *χρόνον ποῦς*. If Eur. ever heard of the *Frogs*, which is uncertain, he may have written the present line in defiance of his critics as it is likely that the *Bacchae* was written after the *Frogs*: at any rate it was probably acted after the latter. S. quotes Shakspeare's *As you Like it*, iii. 2. 320-351, where the metaphor recurs in several forms: 'the lazy foot of time': 'the swift foot of time,' &c.

1. 891. *νόμων*, 'conventions' common to all men: cf. *Hecuba* 800 *νόμῳ γὰρ τοὺς θεοὺς ἡγοῦμεθα*: 'it is convention that leads us to believe in the gods.'

1. 893. Sc. *ἐστί*. Tr. 'It costs but little to think that this, whatever the deity is, has might.' *τῶδε*: sc. *τὸ δαιμόνιον*.

1. 894. For the turn of this parenthesis cf. *frag.* 483 *Ζεὺς ὅστις ὁ Ζεὺς, οὐ γὰρ οἶδα πλὴν λόγῳ κλύω*. Aesch. *Agam.* 160 *Ζεὺς, ὅστις ποτ' ἐστίν, εἰ τὸδ' αὐτῷ φίλον κεκλημένῳ | τοῦτό νιν προσενέπω*. Cf. also *Herc. Fur.* 1263, *Troades* 885. Euripides disliked the popular religion, and despised the details of its myths, but he believed in a deity, as did Socrates, Anaxagoras, and others falsely accused of atheism by Aristophanes and by the public opinion of the time.

1. 896. This pleonasm is found also in Soph. *Phil.* 79 *ἔξοιδα παῖ φύσει σε μὴ πεφυκότα*.

1. 905. *ἕτερα*, 'in different respects': for the threefold repetition, cf. Soph. *Aj.* 866 *πόνος πόνῳ πόνον φέρει*.

1. 907. P. omits *δέ* and has *εἰσὶν* in the next line. *εἶσ'* is better than *εἰσὶν*, because it makes the line scan like the two succeeding lines.

1. 908. Some hopes succeed: some come to naught.

1. 910. *τὸ κατ' ἡμᾶρ* go together: 'day by day.'

1. 911. Sc. *ἐστί*.

11. 912-976. *ἐπεισόδιον τέταρτον*. Dionysus and Pentheus start on their expedition, the latter being already clouded in his intellect. Whether the god is intended by the poet to cause this, there is no evidence to show. The whole scene is full of tragic irony, of a real kind, though different from that of Sophocles. The irony of

Euripides is grim and ferocious: that of Sophocles overpowers the intellect by the sense of its artistic appropriateness. Euripides excels in sudden turns, often in apostrophes. l. 973 is one of the most majestic passages in all Greek tragedy: it is such passages as this and *Iph. in Tauris* 770 which make us feel that he was τραγικώτατος, in the sense that he knew how to manage a climax.

l. 913. For the accus. where we should expect voc. cf. Soph. *Antig.* 441 σὲ δὴ σὲ τὴν νεύουσας ἐς πέδον κᾶρα, φῆς, κ.τ.λ.

l. 917. μῖα dat. after πρέπεις. μορφῇ = 'in shape.' It is unnecessary to alter to μορφήν: for a similar ambiguity, cf. μυκωμένην ἔχουσας in l. 738.

l. 918. καὶ μὴν introduces a new idea, or a new person on the stage. The passage recalls Verg. *Aen.* 4. 468, where Dido dreams that she is deserted: 'Eumenidum veluti demens videt agmina Pentheus | et solem geminum et duplices se ostendere Thebas.'

l. 919. Understand with πόλισμα, δισσόν.

l. 920. Cf. note on l. 100.

l. 921. Understand δοκεῖ, as verb to κέρατα.

l. 922. 'Can it be that you were an animal? for indeed you have now a bull-like mien.' τεταύρωσαι, word only found in Aeschylus and Euripides.

l. 925. For the accus. cf. l. 955 κρύψει σὺ κρύψην.

l. 926. With ἰσθάναι understand φαίνομαι. γε, 'hic valet utpote,' Elmsley; i.e. 'you might expect me to look like her, because she is my mother.' γε was added in P. by the corrector.

l. 929. καθήρμοσα: word peculiar to Euripides.

l. 930. 'Taking it down and putting it up again in a hurry.'

l. 931. βακχιάζων, only found in Euripides.

l. 933. Do not translate ἀλλά. The Greek imperative is fond of a redundant ἀλλά or δέ.

l. 935. ζῶναι: poetical plural for sing.

l. 936. στολῆς: whether this means a natural fold, or a flounce, is uncertain. To set this right the god must have stooped down low on his knees, an effective contrast to his approaching exaltation. τείνουσιν: intransitive, 'trails.'

l. 937. Sc. οὐχ ἐξῆς τείνειν.

l. 938. τάνθενδε, 'on the other side.' Adverbial accus.

l. 939. ἦ πού: often ironical: Latin 'perfecto.'

l. 940. 'When you see the unexpected sobriety of the women.' Pentheus is too busy about his toilette to listen to this obscure threat.

l. 943. ποδί: dat. after ἄμα. He was to lift the thyrsus in his

right hand, and advance it as he went in time with his right foot. It is possible that Dionysus is here intended to make Pentheus go through a pantomime which would excite the derision of the spectators. In Nonnus, 46. 121 Pentheus carefully puts one foot in front of the other.

l. 944. 'I congratulate you on having changed your mind.'

l. 945. *Κιθαϊρώνας* does not require the art. being a proper name : but in *τὰς τοῦ ὄρους πτυχάς* the *τοῦ* would be necessary.

l. 946. *αὐταῖσι* : Monro (*Hom. Gram.* § 144 note) points out that the 'sociative' use of the dative is made clearer in this idiom by the addition of *αὐταῖσιν* : 'without such an addition there would generally be nothing to decide between the different possible meanings of the dative, and consequently a preposition (*σύν* or *ἅμα*) would be needed.' Tr. 'Could I carry Cithaeron and the Bacchae too?'

l. 948. *δεῖ* : sc. *ἔχειν*.

l. 951. *γε* strengthens *μή* in entreaties. Cf. *Alc.* 308 *μή δῆτα δράσῃς ταῦτά γ'*. Here the entreaty is ironical. Cf. Plut. *Aristides*, § 11, where the Delphic oracle promised the Athenians victory at Plataea, if they would pray to Zeus, to Hera of Cithaeron, to Pan and the Nymphs called Sphragitides. Remember that Cithaeron is close to Plataea.

l. 954. Notice the construction of the verbal adj. An alternative would be *νικητέαι γυναῖκες*. (Goodwin, § 924.) Cf. in early Latin such a construction as Lucr. 1. 112 'aeternas quoniam poenas in morte timendum est.'

l. 955. Cf. for the form of the line *Ιρῆ. A.* 1182 *δεξιόμεθα δεξιὴν σε δέξασθαι χρεών*. *κρύψει* : for passive sense cf. l. 588.

l. 957. 'And indeed I expect them to be held in love's sweet snares, like birds in the thickets.' *καὶ μήν* takes up *κατάσκοπον*. 'You may well call me a spy: I have come because I expect to see something strange.'

l. 958. With 'the toils of love,' cf. 'the toils of justice,' in Aesch. *Agam.* 1611 *ιδόντα τοῦτον τῆς Δίκης ἐν ἔρκεσιν*.

l. 961. Pentheus proposes to go : they actually start at l. 965.

l. 962. Notice the absence of a Caesura. Paley thinks that it is because *αὐτῶν* = 'ipsorum,' comparing Soph. *Oed. Rex* 856 *ἀλλ' αὐτὸς πάροιθεν ἄλετο*. Cf. l. 1125. *αὐτῶν*, sc. *Θηβαίων*.

l. 964. *οὐς ἔχρην*, sc. *σε ἀναμένειν*.

l. 966. *γε*, 'yes.'

l. 968. 'You will be borne aloft back.' 'What comfort!' 'Your mother will carry you.' 'That will be almost a display,' i. e. ostentatious honour. Pentheus in l. 969 objects that too much

honour will be paid him. He feels like Agamemnon when invited to step on the costly carpets, afraid of a *νέμεσις*.

l. 970. τοιάσδε as usual looks forward, 'luxury of the sort we shall see.' ἀξίων, 'I am undertaking a worthy act.'

l. 971. This speech is an aside, for Pentheus was to follow Dionysus (l. 965), and is therefore still on the stage.

l. 972. στήριζον, used intransitively. The neuter of the participle is paroxytone, not properispomenon, because the ε is long by position, not by nature.

l. 974. Supply a verb for θυγατέρες from ἔκταν'.

l. 975. τόνδε, deictic. 'The conqueror will be I and Bromius.' He still conceals his identity with Bromius.

l. 976. αὐτό, 'the event.'

ll. 977-1023. στάσιμον τέταρτον, consisting of a strophe (ll. 977-996), antistrophe (ll. 997-1016), and epode (ll. 1017-1023). The metre is mainly dochmiac (L. and S. s.v.) υ - - υ - which implies excitement and rapidity (cf. the κομμός above ll. 576-603, where some rhythms closely akin to the dochmiac occur). Dochmiacs admit of a good many resolutions and alterations: thus long syllables are often substituted for the short, and two short syllables for any of the long. There are said to be in all thirty-two varieties. The whole passage from l. 1002 to l. 1011 is very difficult both to construe and to scan: nor have we sufficient authorities to help us in setting it right with any certainty. l. 978 shows us a dochmiac dimeter which is almost normal, except that θίασον (υ υ υ) stands for υ -. l. 979 shows us a long syllable resolved into two short. In l. 981 it is supposed that a syllable is missing and two cretics (- υ -) substituted for the first half of a dochmiac dimeter. (This is found in l. 989.) But as the reading of l. 1001 is not quite certain, we have not enough evidence in this case. In l. 1001 the MS. reads τὰν ἀνίκτων ὥς: if we suppose that αν will by mistake written twice, this will give us τὰνίκτων ὥς, which will be a dochmiac (- - - υ -). In the corresponding line in the strophe, l. 981, Μαινάδων may represent a 'gloss' on γυναῖκων which would restore dochmiac rhythm to that line. The idea of 'the man who played the spy on women in women's clothes' is appropriate to the chorus' indignation and contempt. In l. 983 the rare word σκόλοπος is suspicious. l. 992 is an iambus: the iambs found in choruses are usually pure, i.e. composed of nothing but iambs. l. 993 is composed of three bacchiacs (υ - -). This like the cretic is a rhythm which might naturally occur as a variety in a dochmiac system. It occurs in Aesch. and often in the choric passages of Plautus in Latin.



l. 977. The chorus pray that the Maenads may be seized with madness, and overpower Pentheus. They picture Agave desecrating him first without recognizing him. They anticipate a righteous retribution on the man who has despised the rites of Bacchus and Semele. Piety and purity of mind are the only things which secure to a man a happy life. They end by praying Bacchus to appear in the form of some animal, and to catch Pentheus in his snare. During this short and rapid ode Pentheus is supposed to make a journey of nine miles from Thebes to Cithaeron. He then watches the Maenads from two positions and is torn in pieces; after which the messenger has to return. He enters, immediately the ode is finished, to narrate what has happened. This alone would be enough to prove, if proof were wanted, that the Greek tragedians were willing to overlook small inconsistencies of time, in their desire to give a play an ideal unity. These forty-seven lines represent a period of five or six hours. [If this be so, Mr. Verrall's objection to the plot of the Agamemnon, as usually conceived, falls to the ground, though we must admit that in the Agamemnon, the tax on the imagination of the spectators is greater than it is here.]

Lussa or madness is the goddess who punishes Heracles in Euripides' play of that name. She is here represented as having dogs, i. e. the Furies. In Aesch. *Choeph.* 1054 the Furies are called by Orestes *μητρὸς ἐγκοτοὶ κύνες*. The chorus prays that these messengers of madness may inflame the Theban women.

l. 979. ἀνοιστρήσατε, ἀπ. λεγ.

l. 981. Perhaps after *μαινάδων ἐπὶ* has been omitted. So S. Cf. for scansion l. 1001. Supply *ὄντα* to *τὸν ἐν στολᾷ*, and suppose *κατάσκοπον λυσσώδη* in apposition to it. *λυσσώδη* corresponds to *-σαν βίᾳ*. A long syllable has taken the place of the normal *ω*.

l. 983. σκόλοψ, 'a stake,' here used for a tree. Notice that the words *λευρᾶς* . . . *σκόλοπος* all depend on *δοκεύοντα*, not on *ὄψεται*.

l. 985. *Καδμείων*: feminine.

l. 986. P. *δριδρόμων*: Kirchhoff *δριδρόμων*. T. thinks the MS. reading arose from an *ο* written over the *ι*, between which two forms a copyist would naturally hesitate. The word *δριδρομος* occurs twice in Nonnus, the epic imitator of this play. S. thinks the second syllable must be long, but we find *δριβάτης* Arist. *Birds* 276. Paley reads *οὔριον δρόμον*, a cognate accus. 'with rapid (or straight) course'; the metaphor is from sailing with the wind.

l. 990. *ᾄδῃ* does not occur here in P., but before *ἔφν* in l. 989. It spoils the metre there and is wanted here.

l. 991. In early mythology there was but one Gorgon, living in Libya, Medusa by name, whom Perseus slew (Herod. 2. 91). In later times there were believed to be three: but some writers, like Diodorus Siculus, explained them to be a tribe of wild women in north Africa, under a queen Medusa. γένος: 'by birth,' acc.

l. 992. φανερός, except here, always has three terminations.

l. 993. δαίμων P.: λαίμων Tyrwhitt: an easy correction (Δ Λ).

l. 996. γόνον γηγενῇ in apposition to l. 985, as otherwise the adj. would be out of its place. Cf. l. 981.

l. 998. P. περὶ Βάκχι' ὄργια ματρός τε σᾶς. The text is Scaliger's suggestion. Βάκχιε, voc. Semele is the mother: she was worshipped with Bacchus, as appears from Theocr. 26. 6. The last two syllables of ὄργια are scanned by synizesis as one: an anapaest cannot stand in the first limb of the dochmiac. Cf. Aesch. *Prom. Vinct.* 680 which ends with the words αλφινιδίος μόρος.

l. 1000. στέλλεται, 'is equipped with a mad wit and crazy purpose.'

l. 1001. This may be either Semele or Agave.

l. 1002. The order is ἀλυτος βίος ἔφυ θνατοῖς γνώμαν σώφρονα εἰς τὰ θεῶν βροτέιον τ' ἀπροφασίστως ἔχειν, 'the life free from pain is for men to have a moderate mind with respect to the gods and a mind which befits a mortal, without making any excuses.' P. has γνώμαν σώφρονα θάνατος ἀπροφασίστως | εἰς τὰ θεῶν ἔφυ | βροτέϊω τ' ἔχειν ἀλυτος βίος. This means nothing, and restoration of the true reading is quite impossible. All we can do is to choose an emendation which satisfies the metre and makes fair sense. ἔφυ is the verb to βίος. ἀπροφασίστως, suggested by Heath: ο and ω are often confused in the MSS. of this play. It = 'honestly,' 'without disguise or excuse.'

l. 1004. βρότειον has usually two terminations only.

l. 1005. P. φθονῶ: Aldine ed. φθόνω. Tr. 'I do not rejoice pursuing wisdom, so as to offend the gods, but (I do rejoice pursuing) the other things, great and illustrious, things of a class which ever tend to what is noble, namely, to lead a pious and pure life day and night.' Here χαίρω is supplied in l. 1007 from οὐ . . . χαίρω in l. 1006, τὰ ἕτερα is after θηρεύουσα understood, and the clause βίον . . . εὖσεβεῖν is explanatory of ἐπὶ τὰ καλά. The genitive τῶν δαί is however very harsh. S. reads τὸ σοφὸν οὐ φθονῶ χαίρω θηρεύουσα τὰδ' ἕτερα μεγάλα φανέρ' ἄγοντ' αἰεί, translating, 'I envy not (false) wisdom, but I rejoice pursuing those other matters, which are manifestly important, ever leading life to noble ends, namely, that a man should day and night be pious and holy, and honour the gods by rejecting all the ordinances that are beyond the pale of justice.' Here ἄγοντα is accus. neut. plur. εὖσεβόντα is accus. of the subject to εὖσεβεῖν.

l. 1007. The hiatus of ἀεὶ ἐπὶ may be obviated by emending ἐπὶ to ποτὶ (i. e. πρὸς) which would have the same meaning.

l. 1010. δίκας: gen. after ἔξω. In strict grammar νόμῳ should come before ἔξω. ἐκβαλόντα: the accusative of the subject to τιμᾶν, which is also explanatory of τὰ καλὰ in l. 1008, 'and that one should drop customs which are far from righteousness and thereby honour the gods.' The part. is masculine, although the chorus are speaking, because the sentiment is a general one.

ll. 1017-23. The metre of the epode is both curious and difficult, and the text is corrupt: dochmiacs are still found, e. g. ll. 1019, 1020, 1022: the first line is an Iambelegus, i. e. the combination of an iambic penthemimer with the second half of a pentameter. Cf. Horace, *Epodes* 13 for a partial parallel: 'Nivesque deducunt Iovem. nunc mare nunc siluæ.' l. 1021 is evidently defective in the second dochmiac, and l. 1023 corrupt in the first dochmiac, beginning as it does, with an anapaest, which is illicit.

l. 1017. ἰδεῖν, like ὁρᾶσθαι in l. 1019, is the explanatory infinitive, 'many-headed to see,' i. e. 'to the view.' Horace imitates both idioms, but the first more often than the second. 'Niveus videri' is a rarer type than 'audax omnia perpeti.'

l. 1018. πυριφλέγων, ἄπ. λεγ. literally = 'on fire.' Dionysus was fabled to appear in various shapes: thus in the seventh Homeric hymn, where the sailors attempt to put him in chains, he is represented as becoming first a lion, then a bear.

l. 1020. P. θηραγρότα: Dindorf made the correction. The word in the text is also found in the form θηραγρέτης. The construction is very harsh. The words run thus: γελῶντι προσώπῳ περίβαλε βρόχον θηραγρέτα Βακχᾶν πεισόντα ἐπὶ θανάσιμον ἀγέλαν. The dat. is then resumed later on by the accus. πεισόντα. For this T. compares Soph. *El.* 480 ὕπεστί μοι θράσος . . . κλύουσιν. Here there is the additional harshness that περίβαλε βρόχον must be taken = αἶρει. A simple emendation would be πεισόντι. θανάσιμον goes with ἀγέλαν, but we should prefer to correct it with βρόχον if the text allowed of it. Translate: 'Come Bacchus, with laughing mien, cast a net over him who traps the Bacchanals, as if they were wild beasts, as soon as he has attacked the murderous band of the Maenads.'

l. 1021. Paley believes γελῶντι προσώπῳ a gloss for γελῶν. In that case l. 1021 would be composed of one dochmiac, the last letter being lengthened before the double consonants with which l. 1022 begins.

l. 1025. ἐπεισόδιον πέμπτον. The servant who accompanied Pentheus and Dionysus to Cithaeron returns to tell his master's fate.

The god after placing him by a miraculous effort on the top of a fir tree vanished: a mysterious voice bade the women revenge themselves on Pentheus, and after some fruitless efforts they uprooted the tree and tore him in pieces, Agave taking the lead throughout. This is usually considered the most brilliant specimen of a messenger's speech in all Greek tragedy. The care which Euripides took in its composition is shown, among other things, by the variety and picturesqueness of the diction throughout. The *Bacchae* is remarkable among Greek plays for having *two* long messenger's speeches. We have already had one (ll. 677-774) describing the revels of the Theban women.

l. 1027. δράκων ὄφεις, together. Cf. Homeric οὐς κάπρος, and above l. 915.

l. 1029. This line occurs *Medea* 54, hence it is considered by T. an interpolation here. ἀλλ' ὅμως might stand alone elliptically, representing ἀλλ' ὅμως σπενάζω. Cf. Arist. *Acharn.* 956 πάντως μὲν οἴσεις οὐδὲν ὑγιές, ἀλλ' ὅμως (sc. οἴσεις). Euripides often puts noble sentiments in the mouth of slaves. Cf. Paley's *Eur.* I. p. xiii. In *Ion* 854 he says that slaves only differ in name from other men. In *Helena* 728 the slave wishes to be among those slaves whose minds are free, if their persons are not.

l. 1030. νέον, 'alarming.'

l. 1032. From here to l. 1042 the chorus betray their excitement by replying to the messenger in dochmiacs. l. 1032 is defective: θεός scanned as a monosyllable is the last syllable of the first dochmiac, the missing syllable at the beginning of the second might be σὺ or νῦν. l. 1038 is corrupt: to make it scan properly ὁ Διὸς παῖς has been suggested for the second ὁ Διόνυσος.

l. 1035. ξένα, fem. sing.

l. 1037. An iambic dimeter, similar to Soph. *Oed. Rex* 650, an excited passage like this. He asks them whether they think Pentheus' death by itself is sufficient to release them from all fears. δγεις, 'do you deem.'

l. 1038. ἐμὸν = ἐμοῦ, 'over me.'

l. 1039. πλὴν, 'only.' ἐπί here = 'after.'

l. 1041. For the present tense cf. note on l. 2.

l. 1043. θεράπντας, 'abodes,' i. e. Thebes itself. Cf. L. and S.

l. 1044. ἐξέβημεν, 'we crossed' with acc. Cf. Latin 'egredi.'

l. 1045. εἰσεβάλλομεν, often = 'invade.' Here appropriate of rapid motion.

l. 1047. ξένος θ': part nom. to εἰσεβάλλομεν.

l. 1048. Π. πικρόν: Aldine ed. ποιηρόν, a word only found in

Euripides. 'The acc. regularly follows verbs of sitting' (Paley). Cf. *Ion* 1314 βαμὸν οὐχ ἴζειν ἐχρήν.

1. 1049. τὰ ἐκ ποδῶν = 'our footfall.' ἀπο governs γλώσσης. S. 'with noiseless footfall and with silent tongues.'

1. 1052. συσκιάζον, transitive. πεύκη is the 'stone-pine.' 'It grows like our Scotch fir, with spreading boughs forming a wide and dense crown, totally unlike the spiry pyramidal outline of the silver fir' (Paley).

1. 1054. ἐκλειπόμενα, 'that had failed,' i.e. was dead. οἱ ἐκλειπόμενοι is found = 'the deceased' in Plato.

1. 1055. ἐξανέστηφον, ἀπ. λεγ. κομήτην, proleptic: 'so as to be covered with ivy leaves.' Cf. *Soph. El.* 18 σέλας | ἔφα κινεῖ φθέγματ' ὀρνίθαν σαφή, 'the sun rouses to clearness.'

1. 1056. 'And others like fillies that have left the cunningly-wrought yoke.' They would be frisky after leaving the yoke. ποικίλα: a common Homeric epithet for a chariot.

1. 1057. ἀντέκλαζον only found in Euripides.

1. 1059. He addresses Dionysus who is with them till l. 1077.

1. 1060. P. ὅσοι νόθων. Stephanus proposed ὅποι μύθων, i.e. 'I do not see where the Maenad rout has gone.' It is objected that μύθων is a vulgar word (cf. L. and S. s. v.); so however is αἰσχροπυργία in l. 1062, and Pentheus' tone is very contemptuous. Moreover the alteration proposed by Stephanus is a slight one, as ν and μ are like one another in minuscules. T. keeps νόθων but proposes ὅσοις for ὅσοι, arguing that as the scribe of P. often omits one of two similar letters in juxtaposition, he may here have omitted a σ. It is a confirmation of this emendation that Nonnus (46. 207 and elsewhere) talks of the νόθαι παλάμαι of the Maenads. Pentheus had before (cf. l. 218) refused to believe in the reality of their frenzy. Tr. 'I cannot detect the pretended Maenads with my eyes.' νόθος like γέρον is sometimes used as an adj. [It is to be noticed that in Nonnus 44. 153, Pentheus uses the word μύθος of the Bacchic din, εἰ δὲ μύθον στήσειε. Possibly Heath was right in reading in the passage before us ὅσοις μύθων.]

1. 1061. P. εἰς ἐλάτην, making an anapaest in the fourth foot. In the text the εἰς is prodelided.

1. 1064. Omit 'for' in translating into English.

1. 1065. We repeat the prep., the Greeks the simple verb. Cf. *Hec.* 168 ἀπωλέσας ὥλέσας. For the threefold repetition, cf. the 'down down down' in Dr. Blow's anthem 'I beheld, and lo! a great multitude.' 'He drew it down down down to the dark earth.'

1. 1066. κυκλοῦτο: augment omitted. Cf. note on l. 767. Translate: 'It bent like a bow or a rounded wheel, when the peg and string

mark out its revolving circumference.' P. has *ἔλκει δρόμον*, Reiske *ἐλικοδρόμου* = 'curved,' Scaliger *ἐλκεδρόμον*, on analogy of *ἐλκεχίτων* in Homer. *περιφοράν*, acc. after *γραφόμενος*, lit. 'as it has its circumference traced.' *τόρνος* means the string moving from a peg in the centre which marks out a circle by means of a piece of chalk attached to the further end. As the wheel is traced in the wood out of which it is to be carved, a continual curve is being made. This curve is here compared to the top of the tree being bent to the ground at some distance from the stem. If it be objected that the simile is prosaic, it must be answered that to the Greeks of Euripides' age all scientific knowledge was comparatively new, and therefore equally beautiful. [It is very tempting to keep the MS. reading *ἔλκει δρόμον*, and alter *περιφοράν* to *περὶ φοράν*. It would run thus: 'It bent as a bow (bends) or a curved wheel moves slowly (lit. trails) on its courses round the handle while it is being traced out by the compasses.' The word *φορά* is said to be = *λαβή*, i. e. the peg in the middle of the circles round which the string would move. The objection is that *ὥστε* = 'as' is hardly ever found in Attic introducing a clause, i. e. constructed with a verb.]

l. 1068. *ὥς*, 'since,' but if MS. reading be kept *ὥς* = 'thus,' a rare but undoubted use.

l. 1072. *ἀναχωτίσσει*: metaphor from being thrown by a horse rearing. So *νότοις* in l. 1074.

l. 1073. *ὀρθόν*: not appropriate, but added idiomatically. Cf. Soph. *Elect.* 742 *ὀρθὸς ἐξ ὀρθῶν δίφρων*.

l. 1076. *ὅσον . . . οὐπω*, 'all but' visible.

l. 1077. *καί* here = 'when,' a paratactic use found often in Epic Greek. Cf. Verg. *Georg.* 2. 80 'Nec longum tempus et ingens exit ad caelum . . . arbor.'

l. 1079. *Διώνυσος*, in apposition to *φωνή*, 'as I thought Dionysus.'

l. 1081. Omit 'but' in translation.

l. 1083. *ἐστήριξε*: transitive here. 'He set up a column of holy fire between heaven and earth.' The prep. *πρός* expresses the leaning of the column on either extremity.

l. 1084. *σίγησε*: augment omitted. P. *εὐλειμος*, which would be a form not elsewhere found for *εὐλείμων*. The *Christus Patiens* has *ῥλιμος*, which has recently been found in a new fragment of Euripides' *Melanippe*, as an epithet of *νάπη*: 'woody' dell is more appropriate than 'the dell with fair pastures,' and it is therefore better to read *ῥλιμος* here. *σίγα*: adverb.

l. 1087. *ἴστησαν*, 2 aor. *διήνεγκαν*, 'rolled their eyes in all directions.'

1. 1089. *καλευσμών*: only in Euripides.
1. 1090. 'They rushed not inferior in swiftness to a dove, holding on their way with eager running.' *ώκύτητα*: acc. defining *ήσσονας*.
1. 1091. *ποδών*: after *δραμήμασι*. *έχουσαι*, 'holding on their way.' T. compares the use of *έχων* in *ληρείς έχων* = 'you keep on talking folly.'
1. 1094. *θεοθ*: scanned as a monosyllable. Cp. l. 1032.
1. 1096. For the genit. here and in l. 1100, cf. above l. 1060. *κραταιβόλους*, 'hurled with violence.' The first part of the word represents *κραταίος*. Curtius (§ 144) thinks the kindred word *κραταίλειος*, 'with hard stones,' is from a root *kar*, 'underlying many words with a common notion of hardness.'
1. 1097. *άντίπυργον*, 'like a tower,' or possibly 'towering opposite.' Nonnus took it so (46. 152) *άρχαιην έλάτην ίσομήκεα γείτονι πέτρη*.
1. 1098. *ήκοντίζετο*: sc. Pentheus.
1. 1100. P. *τ' όχον*, Reiske *στόχον*. For the accus. in apposition to the sentence, cf. ll. 9, 30.
1. 1101. 'Beyond their eagerness,' i.e. they could not reach him.
1. 1102. P. *λελησμένος*, Musgrave *λελημμένος*. Ionic form.
1. 1103. *συγκεραυνούσαι*: a word used by Archilochus *οίδα διθύραμβον, οίνφ συγκεραυνωθείς φρένας*. It = 'smite as with a thunderbolt.' They tore off the oak-boughs with such violence that it seemed as if the trees had been struck by lightning. We should rather expect their violence to be expended upon the tree on which the king was.
1. 1104. *άνεσπάρασσον*, *επ. λεγ. άσιδήροις*, 'with levers, but not of iron.'
1. 1106. *φέρε* combined here as often with a plural verb. It came to be considered as an interjection. Cf. *Odyss.* 3. 332 *άγε τάμνετε*.
1. 1107. *άμβάτην*: this often = 'horseman,' it may be intended to repeat the metaphor of l. 1072.
1. 1108. Strictly speaking a wild beast could 'announce' nothing, but Agave may be supposed to retain in her madness a confused notion of the fact, that it was really a human being.
1. 1109. For *μυρίαν* with sing. noun, cf. above l. 812.
1. 1113. Pentheus has recovered his reason: Nonnus, 46. 192, makes his reason return on falling from the tree.
1. 1115. It would seem as if *μίτρα* here = 'a cap,' as a mere riband would not conceal the features.
1. 1120. *οίκτηρε . . . κατακτάνης*: notice the opposition of tenses: the present expresses the habit, the aor. subj. the momentary act.
1. 1124. *κατείχετ'*: passive. The nom. to *έπειθε* is Pentheus.
1. 1125. No Caesura. Tr. 'And taking in her grasp his left hand,

setting her foot upon the wretched man's flank, she wrenched the shoulder off.'

l. 1127. ἀπεσπάραξεν, ἀπ. λεγ.

l. 1128. Dr. Joddrell (quoted by S.), 'No human force, unaided by artificial instruments can ever detach the tenacious adhesion of the sinews and tendons of the human body.'

l. 1129. Lit. 'managed the business on the other side,' i. e. tore off the other shoulder.

l. 1131. ἐπεῖχε, 'set upon him:' sc. αὐτῷ. The construction is irregular: we should expect a genitive after βοή: τοῦ μὲν στενάζοντος τῶν δὲ ἀλαλαζουσῶν. Somewhat similar is Soph. *Ant.* 259 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοὶ | φύλαξ ἐλέγχων φύλακα. There is the further irregularity here that μέν with the partic. corresponds to δέ with a finite verb.

l. 1132. P. στυγνάζων which will not scan: cf. Sidgwick's *Greek Verse*, § 18, rule 3.

l. 1133. ἔφερε: P. ἀνέφερε, which looks like a careless repetition of the last syllable of ἡλάλαζον.

l. 1134. ἶχνος, 'foot,' lit. 'step.' αὐταῖς ἀρβύλαις: cf. note on l. 946. γυμνοῦντο, the augment is omitted: cf. note on l. 767. It is more noticeable here because the word does not come first in the line.

l. 1135. πᾶσα here = ἐκάστη. So in Aristoph. ἀκουε πᾶς, 'hear everyone of you.'

l. 1136. διεσφαίριζε, ἀπ. λεγ.

l. 1137. P. τυφλοῖς. στύφλοις, Barnes.

l. 1141. P. πτήξασα. πήξασα, Brodaeus.

l. 1143. Agave returns alone to Thebes with her son's head.

l. 1146. ξυνεργάτην ἀγρας, take closely together as one word; as usually ἀγρας would have the article: cf. note on l. 945.

l. 1147. ᾧ: i. e. Agave. The nom. to the verb is Dionysus. νικηφορεῖ, ἀπ. λεγ.

l. 1148. Euripides does not tell us how the messenger escaped the fury of the Maenads.

l. 1149. ἀπαμι, 'I will depart.'

l. 1151. κάλλιστον: sc. ἐστί. 'It is best and also wisest to honour the gods.'

ll. 1153-65. Short monostrophic ode. The chorus exult in the idea that Pentheus is dead, but their joy turns into horror when Agave enters, carrying Pentheus' head.

l. 1153. ἀναχορεύωμεν: the construction ἀναχορεύειν ὄργια would be intelligible. This is a further extension, 'to dance in honour of Bacchus:' cf. *Iph. A.* 1480 ἐλίσσετε . . . Ἀρεμν.



l. 1155. We should expect an iambic line, like ll. 1159 and 1161. The Aldine ed. has τοῦ Πενθέως. ἐκγενέτα: only found in Euripides.

l. 1157. πιστὸν Ἄιδαν, 'certain destruction': cf. Homer's σῶς αἰὲς δαεθρος (Il. 13. 773). T. denies that this rendering is possible, proposing ἐπακτὸν Ἄιδαν, 'self-sought destruction.' This is very ingenious, as κ would easily be confused with ιc. (Remember that in uncials c represents sigma.) The α is supposed to have been dropped out by mistake.

l. 1158. εὐθυρσον, ἄπ. λεγ.

l. 1159. προηγητήρα: form only found in Euripides.

l. 1161. P. ἐξεπράτατο, text Scaliger. 2nd pers. plur. is more natural. Understand ἔμνον with τὸν καλλίνικον, 'ye have made the hymn of glorious victory end in wailing.'

l. 1164. 'Tis a fine sport to embrace a son with a hand that drips with blood.' ἐν is pleonastic here and in l. 1167: cf. *Electra* 321 σκῆπτρ' ἐν οἷς Ἑλλήσιν ἐστρατηλάτει.

l. 1165. Notice double acc. after περιβαλεῖν. τέκνον is governed by the περί. Cf. Latin 'circumdo.'

l. 1166. ἀλλὰ introduces δέχεσθε in l. 1168. The leader of the chorus addresses her companions.

l. 1167. Agave enters smeared with her son's blood (*Anthol.* 16. 289, and Nonnus, 46. 315), and carrying his head on a spear.

ll. 1169-1199. In this κομμός between the chorus and Agave the metres are largely dochmiac. l. 1173 is an iambic dimeter. ll. 1179 and 1180 are 'iambelegi': cf. l. 1017. ll. 1177 and 1181 are bacchiacs: cf. l. 993. Strophe (ll. 1169-83), antistr. (ll. 1184-99), l. 1173 is defective in the MS.

l. 1169. P. τί με ὀρθεῖς ὦ: the text was suggested by Hermann. ὀρθεῖς is not a possible form.

l. 1170. ὀρέων: scanned ∪ \_ by synizesis: cf. l. 998.

l. 1171. Agave compares her son's head to a newly-cut vine-tendrill. This passage is famous in Roman history. When the Parthians beat Crassus at Carrhae, they cut off his head: a tragic actor called Jason 'laying hold of the head of Crassus, and putting on the air of a bacchant, sang these verses with great enthusiasm.'

l. 1174. λίς: Epic for a lion. P. νιν.

l. 1176. πῶθεν: strictly this should be ποῦ: understand ἐμαρπας.

l. 1177. τί, 'what of Cithaeron,' lit. 'why (do you say) Cithaeron': cf. l. 1181.

l. 1179. πῶτα: fem. sing. The α shortened before ἔμνον: cf. such a scansion in Latin as 'te Corydon ὃ Alexi' Verg. *Ecl.* 2. 65..

l. 1180. It seems better to divide the line between the chorus and Agave. 'Happy Agave!' 'So they call me.'

l. 1181. Sc. *ἐβαλε*. She refers to Autonoe and Ino.

l. 1183. P. *τάδ'*, text Nauck. Sc. *ἐστί*.

l. 1184. *μέτεχε* seems here to mean 'hold with (me),' she wants the chorus to look more closely at the head. *μετέχω* usually = 'share,' with genit.

l. 1185. 'The whelp is young: its downy cheek is just beginning to bloom beneath a crest of delicate hair.' *μόσχος* here of a young lion: usually = 'calf.'

l. 1186. *γένυν*, acc. after *θάλλει*. P. *βάλλει*, Musgrave text. *ἀπαλόθριξ*, *ἀπ. λεγ.* It is not certain what *κόρυς* refers to. Probably it means the hair of the head, which would resemble the plume of a helmet.

l. 1188. P. *πρέπει γὰρ ὥστε θηρὸς ἀγραύλου φόβη*: an iambic line: the corresponding line is a dochmiac dimeter (l. 1172). The text is Kirchhoff's. 'His hair is like that of a beast that haunts the country.'

l. 1192. Dionysus as well as Pentheus (l. 1020) is a huntsman.

l. 1193. *τί δέ*, the chorus reply in some confusion, 'of course I applaud.' Literally: 'what else shall I do?'

l. 1196. *ἐπαινέσεται*, this is one of the verbs in which Attic prefers the future middle to the future active. *λεοντοφυή*, *ἀπ. λεγ.*

l. 1197. *περισσάν*, 'strange.' *περισσῶς*: sc. *ληφθείσαν*.

l. 1198. For this combination of words, cf. above l. 1007.

l. 1199. P. *τάδ' ἔργα*, text L. Dindorf. *καταργασμένα*: nom. fem. with middle meaning.

l. 1204. *θηρὸς* depends on *ἦν* (*ἀγρῶν*). The 'animal' was the booty: cf. note on l. 746.

l. 1205. *ἀγκυλωτοῖς... στοχάσασιν*. Both *ἀπ. λεγ.* 'with thonged javelins of Thessaly': cf. the Latin 'amentum.' The Thessalians were said to have invented the javelin. 'The two ends of the strap were tied round the shaft several times, and arranged in a loop, through which the fingers were put. At the moment of throwing the spear the loop was pulled violently, by means of which the strap, in being unwound, conveyed to the spear a rotating movement, similar to that of the missiles of our rifled guns.' (Guhl and Köner, *Life of the Greeks and Romans*, p. 242, quoted by S.)

l. 1206. *λευκοπήχεσιν*: only found in Euripides. The second half of the compound is not to be pressed: cf. such an adj. as *δευρόπους*. In any case the adj. would have been more appropriate to *χειρῶν* than *ἀκμαῖσι*.

l. 1207. 'Is it right to boast and buy unnecessary weapons?' i. e.

'boast about the weapons we buy.' We have killed the lion without weapons.

l. 1208. λογχοποιῶν, ἀπ. λεγ.

l. 1209. ἡμεῖς : here by poetical license for ἐγώ, as often.

l. 1210. θηρός genit. after ἀρθρα. χωρίς, 'piecemeal.' For χωρίς adverbial cf. l. 1137.

l. 1212. 'Let him bring well-wrought steps to the house and mount them.'

l. 1213. P. πλεκτῶν, text Barnes.

l. 1214. πασσαλεύση : cf. Aesch. *Agam.* 579 δόμοις πασσάλευσαν ἀρχαίων γάνος, where the Greeks are represented as hanging up the Trojan spoils on their walls, in honour of the national gods. The word seems confined to Aeschylus and Euripides. τριγλύφους, 'a three-grooved tablet' placed along the frieze at equal distances. It represents the end of the original beam in a Greek roof : the space between was originally empty and called the 'metope.' The modern parallel would be 'to put the stag's head up in the hall or dining-room.' Lions' heads were set at the angles of the west pediment of the Parthenon. Notice κρᾶτα neut. It is found in all genders.

l. 1215. In Ovid's version (*Met.* 3. 714) Agave thinks Pentheus is a wild-boar.

l. 1217. Πενθέως after βάρος, 'whose body I found after a thousand painful searches and bring as you see.'

l. 1220. Pentheus' body was scattered in all directions. πῖδφ, 'spot.'

l. 1222. There is a double constr. here : (1) I heard of the daring of one of my daughters. (2) I heard concerning the Bacchanals.

l. 1224. They had gone out to the revel, l. 369.

l. 1225. κάψας, sc. ἐμαντόν.

l. 1226. καθανόντα : a good instance of a neuter verb used instead of a passive, and therefore followed by the constr. of a passive.

l. 1227. He is usually called Aristaeus : he is familiar to us as the hero of the fourth Georgic.

l. 1231. Observe tense, 'was coming.' ἀκρᾶντα : used adverbially.

l. 1232. γάρ : omit 'for' in English.

l. 1235. 'All of them I mean, but especially myself.'

l. 1236. κερκίς : cf. L. and S. s. v.

l. 1240. Cf. l. 510 for constr.

l. 1245. ἐξεργασμένων : gen. after πένθος, 'doleful deed done by those who, &c.'

l. 1246. καταβαλοῦσα, 'strike down with a weapon,' especially as here sacrificially.

l. 1248. *πρῶτα μὲν . . . ἔπειτα*. The omission of *δέ* with *ἑαυτά* is the rule, in this combination.

l. 1249. *ἀγαν*, 'too severely.'

l. 1250. 'Considering that he was a relation.' He was the grandson of Cadmus.

l. 1254. *ἐν . . . ἄμα*: pleonastic.

l. 1255. Optative by attraction to that in l. 1253: cf. Soph. *Ajax* 522 *γενοίμαν . . . ὅπως προσείποιμεν*. *θηρῶν*: partic. present.

l. 1257. *Π. σοί τ' ἐστίν τις αὐτόν*, &c., as in l. 1258, but omitting *κάμοι . . . ὅστιν*. Text is found in Aldine ed. T. thinks that two verses beginning with words so similar as *σοῦστί* and *ποῦ ὅστιν* were fused into one.

l. 1258. *τίς ἄν*, like *πῶς ἄν*, expresses a wish.

l. 1261. 'If his daughters remain unconscious of what they have done, though they are most miserable, yet they will not in a way seem to be miserable.' If they knew the whole truth it would be worse.

l. 1264. Cadmus begins to recall Agave to her senses.

l. 1266. *ἐξνέμεται*, *ἀπ. λεγ.*

l. 1268. The mist before her eyes is now clearing away. *δυνατὲς στερπος*: a word used in Homer of rivers 'swollen by rain.' Here = 'bright,' which looks like a mistake of Euripides as to its meaning. Later hexameter poets like Apollonius Rhodius, and Theocritus often used Homeric words wrongly.

l. 1269. 'Is the excitement which we can see still in your mind?'

l. 1270. She contradicts herself, as is natural: her mind is still slightly confused. Cf. l. 1108.

l. 1275. *ὡς λέγουσ'*. These words go closely with *σπαρτῶ*.

l. 1277. *κοινωνία*, 'wedlock.'

l. 1281. 'What is this that I am holding?'

l. 1284. *Π. προσοικέναι*: for the shorter form, which is good Attic, cf. Aesch. *Agam.* 760 *σφετέρῃ δ' εἰκότα γέννη*.

l. 1286. These words refer closely to *ἡ τάλαινα* in l. 1285. Agave speaks as though she were about to bewail the dead. Cadmus assures her that he has already performed the duty. Notice emphatic *σέ*.

l. 1287. *ἦλθ'* *ἐς* Ald. ed., *ἦλθες* P.: both are possible, though the scansion in the former would be very unusual, and the change of person in the latter harsh. Text Hermann.

l. 1288. Cf. note on l. 455. *δύστην' ἀλήθει'*, vocative.

l. 1289. *τὸ μέλλον* acc. after *πήδημ' ἔχει = φοβεῖται*: cf. Aesch. *Agam.* 788 *Ἰλίου φθοράς . . . ψήφους ἔθεντο* and above l. 345.

l. 1290. *κατίκτας*: a 'non-thematic aorist,' found in Homer; *κατέκταν* *Il.* 4. 319, *ἐκτά* *Od.* 11. 410 (cf. *Monro's Homeric Grammar*, § 13).

l. 1294. Impft, 'he wished to.' For *θεόν* monosyllable, cf. note on ll. 1031 and 1298.

l. 1295. *κατήραμεν*: a metaphor from ships putting into port.

l. 1298. Cf. l. 955. *ἤγεισθε*: imperfect.

l. 1300. *τῶδε*, 'here.'

l. 1301. Sc. *φέρεις*. In other words, 'have you collected all the fragments?' A line is here lost, containing the reply of Cadmus.

l. 1304. Sc. *ὁ θεός*.

l. 1306. 'Without male children': he had three daughters but no sons. Euripides is true to the feeling of the heroic age in this lament of Cadmus. An old man in the Homeric age was in a wretched plight, if he had no son to look after him: cf. the old age of Peleus and Laertes.

l. 1308. *κατθανόνθ'* agrees according to the sense with *ἔρνος*.

l. 1309. 'To whom the house looked up.' P. *ἀνέβλεπεν*, ε before βλ is defensible but rare: cf. *Sidgwick's Greek Verse*, § 9, and S.'s note. *συνείχες*: cf. l. 392, 'kept from falling to pieces.'

l. 1313. *ἐλάμβανεν* P., text Hermann. The former will mean 'everyone received a punishment.' The usual meaning however of *λαμβάνειν δίκην* is 'to take satisfaction': 'to suffer punishment' is *δίκην δοῦναι*. Tr. 'you were about to punish him' = *ἤμελλες τιμωρεῖσθαι*.

l. 1318. Genit. = 'as one of.' *ἀριθμήσει*: future middle used passively: cf. l. 588.

l. 1319. Omit *χερὶ* in translation: cf. l. 1281.

l. 1321. *τίς σ' ἄδικεῖ* P.

l. 1324. *σύ*, i. e. Pentheus.

l. 1327. 'Let him believe that there are gods': cf. l. 1298.

l. 1329. 'Grandson.' The usual cold comfort of a chorus, who are too apt to play the part of the candid friend.

l. 1330. *μετστράφη*: the 'instantaneous' aorist. We use the present.

l. 1330 a. It is evident that after the first line of Agave's speech there is a lacuna. The missing portion of the play probably included (1) a speech by Agave, similar to that of Hecuba over the dead body of Astyanax in the *Troades* at l. 1156. (2) The removal of Pentheus' body with a speech by Cadmus, on which that of Joseph of Arimathea in the *Christus Patiens* is perhaps modelled. (3) Possibly a short choric ode, or some anapaests to announce the arrival of Dionysus. (4) A speech by Dionysus, of which we possess the

latter part. Very probably 100 lines at least are lost here. The author of the *Christus Patiens* seems to have had the missing portion of the play before him. Kirchhoff went so far as to reconstruct thirty-four lines of the *Bacchae* out of his drama. Two references to the passage in Apsines, a Greek writer on Rhetoric, are worth quoting (*Rhet. Graec.* i. 399 and 401, ed. Spengel): 'Another way of moving pity is to blame oneself. There are instances of this in the tragedians; for example, in Euripides' Agave, the mother of Pentheus, when she has thrown off her frenzy and recognized the mutilated body of her son, blames herself and thereby excites pity.' 'Euripides has used this expedient when he wishes to excite pity over the dead Pentheus. His mother takes each of his limbs in her hands and bemoans it separately.'

It is plain that the missing speech must have been hard to write effectively; but it is also true that it is in such a crisis as the present that the genius of Euripides rises to its highest point. The simple pathos of Cadmus' speech (ll. 1303-1327) is very moving. Agave's speech to judge from the remaining line began calmly, and perhaps worked up to a high degree of pathos.

The corresponding speech in Nonnus, book 46, may be thus summarized: 'O Dionysus, make me mad again: the truth is so terrible. Autonoe did not kill her son Actaeon: she was happier than I. What an unfortunate family ours is! May Apollo sing a dirge for Pentheus and Actaeon. Alas! I never saw my son married. Bacchus is to blame, not I, for his death: I pour out his blood as a libation to the god. My son shall have a tomb and an inscription thereon.'

Fourteen lines remain of the speech of Dionysus: but to judge by other specimens in Euripides of gods at the end of a play, the original speech must have contained at least forty lines. The poet has been much blamed for so frequently employing the device of the *θεὸς δῶδ' ὑπὸ μυχῶν*. This consisted in the descent of a deity from heaven at the end of a play to effect a satisfactory conclusion. Sophocles only uses it once, in one of his later plays, the *Philoctetes*, which shows other marks of the influence of Euripides.

The device occurs in several of the plays of Euripides, and *probably* was employed here. It is uncertain what the poet's intention was: it may have been a concession to the religious spirit of the age, or more probably, in the *Bacchae*, at any rate, a concession to mythology; the poet desired to have the traditional framework of the stories. It is perhaps to this spirit of compromise that the disjointedness is due, which is the chief fault of the plays of Euripides as works of art (cf. Mahaffy's *Eurip.* § 98).

It is unlikely that the attacks of Euripides on the religion of his countrymen were conveyed by his plots or by secret systematic hints *φανῶντα συνετοῖσι*. His attacks are confined to free-spoken but momentary 'obiter dicta,' in the mouths of the characters, throughout the play. It would have been difficult to shake off the traditional trammels of mythology, while the audience were still believers, and the performance still considered a religious ceremony. Euripides we must suppose treated the myths merely as the subjects of art.

l. 1330 b. This verse is quoted by a Scholiast on Dionysius Periegetes, with the two following ones, as occurring in the *Bacchae*. It is not preserved in the MS. We may conjecture some part of Dionysus' speech to have run thus: 'Agave and the women who have killed Pentheus are to go into exile: Cadmus and Harmonia have now no protector left: they must therefore leave Thebes and go into Illyria, where they will be king and queen, and conduct wars, taking many places, Delphi among them. When this period of activity is finished, they will be transformed into snakes.' He then returns (l. 1333) to a particular feature of the new life. Dionysus may have also promised the Thebans a divine opiate in their wine, to assuage their sorrow. This is the closing incident of Nonnus, 46. According to Apollodorus, the Encheleis (Eels) were the tribe to which Cadmus and his wife went, the Encheleis conquered the Illyrians under their leadership, and thus Cadmus became king of Illyria. In Ovid (*Metam.* 4. 562-602) the transformation is followed by a quiet life in Illyria. According to another legend, the transformation of Cadmus and Harmonia took place at once. Cf. M. Arnold's beautiful poem: 'Far far from here | The Adriatic breaks in a warm bay.' It was in accordance with Greek law that Agave after committing homicide should go into exile.

l. 1331. ἀλλάξει, 'shall take in exchange.'

l. 1332. Ἄρεος: Ares and Aphrodite were the parents of Harmonia. Ἀρμονίαν, 'namely Harmonia.'

l. 1334. ἡγούμενος: with genit. usually = 'command,' with dat. 'guide.'

l. 1337. Herod. 9. 41 mentions an assault on Delphi by the Illyrians and Encheleis which ended in the destruction of the attacking force on their return. A disastrous return was considered the inevitable sequel of the sacrilege committed in victory. Hence the calamities of the Greeks on the way home from Troy: cf. Aesch. *Agam.* 338 εἰ δ' εὐσεβοῦσι τοὺς πολιτισσοῦχους θεοὺς | τοὺς τῆς ἀλόουσης γῆς θεῶν θ' ἰδρύματα | οὐτὰν ἐλόντες αἰθίς ἀνθαλοῖεν ἄν.

l. 1339. They would be removed to Elysium.

NOTES. LINES 1330 b-1364.

l. 1343. P. *εὐδαιμονοῖτε*: text Musgrave. The sense requires impf. indic. Pentheus' death is referred to. Cf. St. Luke, xix. 42.

l. 1345. Cf. Soph. *Oed. Rex* 1232 *ἦδεμεν*. The usual Attic forms are *ἦσμεν ἦστε ἦσαν* (cf. Rutherford, *New Phryn.* 238).

l. 1349. Zeus had ordained from of old that the worship of Dionysus should be honoured.

l. 1350. Schema Pindaricum: a sing. verb with a plural noun. Cf. Pindar, *Olymp.* 10. 4 *μελιγάρυες ὕμνοι ὑστέρων ἀρχαὶ λόγων τέλλεται*. As a rule, (1) the verb comes first in this construction, (2) the verb is *εἶναι* or *γίγνεσθαι*. Cf. Soph. *Trach.* 520 *ἦν δ' ἀμφίπλεκτοι κλίμακες*.

l. 1350b. First printed by Elmsley, though in the MS.

l. 1352. A foot wanting in P.: Aldine ed. adds *φίλοι*.

l. 1353. Put a colon after *τλήμων*.

l. 1354. Sc. *ἐστί*.

l. 1356. Harmonia was the daughter of a god and goddess: therefore the sacrilege which Cadmus was fated to commit at Delphi, would be even more inconsistent with her character than his.

l. 1357. When the expedition against Delphi took place, Cadmus and Harmonia would lead the way in the form of snakes. The Corinthians (Pausanias, 2. 10. 3) had a legend that Aesculapius was brought to Corinth from Epidaurus in the form of a serpent in a chariot drawn by two mules.

l. 1359. *ἡγούμενος*: as T. points out, with dat. 'leading the way.'

l. 1360. 'There will be no end of my troubles.' The inconsistency of this with l. 1339 must not be forced. He is looking forward to the wars which he is fated to wage in extreme old age. *καταιβάτης* epithet of Zeus as descending in the lightning. Acheron was in Thesprotia; it did not disappear underground like many rivers in Greece, but for two or three miles it rushed through a gorge, 'the deepest and darkest in Greece' (Tozer) and was supposed to have communication, like lake Avernus in Italy, with the lower world.

l. 1361. For acc. cf. Latin 'navigat aequor' which Quintilian calls a Grecism.

l. 1362. For redundant *δέ* after a voc. cf. Aesch. *Prom. Vinc.* 3 *Ἥφαιστε, σοὶ δέ...*

l. 1364. *δρῆς*: notice final syllable long. *κηφῆνα*, lit 'drone,' i.e. 'helpless,' sc. 'parent.' For *δρῆς κύκνος*, compare *Helena* 19 *κύκνου μορφώματ' δρῆθος*. *πολιόχρως* refers to the colour of the swan, not its age. In Eur. *El.* 151, a young swan is mentioned lamenting for a parent bird caught in a snare. The 'pietas' of swans was thus a familiar idea. 'Cygnetts especially at the time when they



are losing their dark plumage, may be often observed flapping their young wings vigorously in the presence of the parent birds; and some such action as this appears to have suggested the simile in the text.' S.

l. 1367. Here begins an anapaestic dialogue. Notice πατῆρα anapaest, as elsewhere four or five times in Euripides. Cf. Verg. *Aen.* 3. 211 'Insulæ Ionio.'

l. 1370. A line lost after this. Supply with τὸν Ἀρισταίου οἶκον. Aristaeus the husband of her sister Autonoe.

l. 1371. P. στέρομαι. Text Elmsley. σέ, sc. στένομαι.

l. 1373. γάρτοι, Hermann. γάρ P. which will not scan.

l. 1374. Hermann suggested πάτερ after σοὺς to complete the line.

l. 1377. Notice parallel form of ἀγέραςτον.

l. 1380. τῶδε. Sc. τὸ χαίρειν in its other sense of 'rejoicing.'

l. 1381. The attendants who entered with Cadmus, bearing Pentheus' body (l. 1216) are now desired by Agave to lead her to her sisters.

l. 1384. ἔμ' ἴδοι, wanting in MS. supplied by Kirchhoff. The opt. is more idiomatic than the indic. which T. suggests. Cf. note on l. 1255.

l. 1385. Sc. ἴδοιμι.

l. 1387. μέλαιν, the nom. is Cithaeron and the thyrsus. I.e. the worship of Dionysus at Thebes must be conducted in future by other women.

l. 1388. The last five lines occur also at the end of *Andromeda*, *Helena* and *Alcestis*, and (with a slight variation in the first line) in *Medea*. Hermann suggests that the people were rising to go, and consequently the noise was so great that it was not worth while to write an elaborate chorus at the end. Wecklein thinks the words may have been transferred by the actors from one play to another. The coldness and simplicity of the lines is in harmony with the best traditions of Greek literary art, which delighted in bringing the plot to a climax sometime before the end of the drama, and then allowing the spectators time to recover their mental equipoise (cf. the conclusion of *Hamlet*, which is however usually omitted in acting).

## APPENDIX I



### READINGS IN PALEY'S TEXT.

67. Βάκχιον ἄζομένα θεόν.  
81. κῤῥα κισσῶ στεφανωθείς.  
123. τρικύρυνθες ἔνθ' ἐν ἄντροις.  
126. ἀνὰ δὲ βάκχια συντόνῳ.  
148. δρόμῳ, χοροὺς ἐρεθίζων πλανάτας.  
170. τίς ἐν πύλαισι Κάδμον ἐκκαλεῖ δόμων.  
243. ἐρράφθαι.  
311. νοσεῖ.  
315-7. εἰ τῇ φύσει, . . . αἰεὶ, τοῦτο σκοπεῖν χρή.  
395. Full stop after φρονεῖν.  
396. ἐπὶ τούτου.  
407. ὅπου καλλιστευομένα.  
440. εὐτρεπές.  
451. μέθεσθε χειρῶν τοῦδ'.  
468. οὐκ, ἀλλ' ὁ Σεμέλην ἐνθάδε ζεύξας γάμοις.  
506. οὐδ' ὁ δρᾶς, οὐδ' ὅστις εἶ.  
592. Βρόμιος δς ἀλαλάζεται.  
606. διατινάξαντος τὰ Πενθέως δώματ'· ἀλλ' ἀνίστατε.  
738. ἐν χερσὶν δίκῃ.  
747. ἡ σὺ ξυνάψαις.  
820. τοῦ χρόνου δ' οὐ σοι φθονῶ.  
917. μορφήν.  
986. μαστήρ οὔριον δρόμον.  
1004. βροτεῖαν.  
1020. ἴθ', ὦ Βάκχε, τὸν θηραγρέταν βακχᾶν.  
1067. ἔλκει δρόμον.  
1161. ἐξεπράξατο.  
1180. All assigned to Agave.  
1183. εὐτυχεῖς τᾷδ' ἄγρᾳ.

## APPENDIX II



### METRES.

A LONG syllable is worth two short ( $- = \cup \cup$ ). Sometimes it is worth three, in which case it is written  $\sqcup$ , or four  $\sqcup'$ .  $\wedge$  represents a pause equivalent to one short. A base is the part of a line preliminary to the regular metre, marked off by dots thus :. Spondees which have taken the place of trochees, and are to be counted in three-time, are called 'irrational.' Such are the spondees, allowed in the ordinary iambic senarius, in the first, third, and fifth feet. Choree ( $\chi\omicron\rho\epsilon\iota\omicron\varsigma$ ) is the more accurate name for trochee in lyrical passages.

A 'logaoedic' rhythm (cf. L. and S. s. v.) is a combination of choree ( $- \cup$ ) and cyclic dactyl ( $\cup \cup \cup$ ). The latter is in three-time, whereas the normal dactyl ( $- \cup \cup$ ) is in four-time. A logaoedic line of four feet is called a glyconic: this line normally contained one dactyl and three chorees. The dactyl might be in the first, second, or third foot. A pherecratean is a glyconic shortened by one foot. The first foot of a glyconic may be an iambic.

The Ionic metre is in six-time: it may be analyzed (1)  $\cup \cup - -$ , in which case it is called 'a minori,' i.e. as starting from the short syllables or weak part of the foot; (2)  $\cup \cup : - - \cup \cup | - -$ , in which case it is called a maiori, and the first two syllables are a base. The closely related choriambus ( $- \cup \cup -$ ) is also in six-time.

The Cretic metre is in five-time:  $- \cup -$ ; (in the resolved form  $- \cup \cup \cup$  it is called the Paeon). In this play it is in one or two passages combined with three-time, and it is possible that it is there so to be measured, i.e. as six-time. Modern music in five-time is very rare, but some Spanish music has been so arranged, and Wagner has also made the experiment.

The Dochmiac metre is  $\cup - \cup -$ , with the chief stress on the

## APPENDIX II.

second long syllable. It is now analyzed thus  $\cup : - - \cup - \Lambda$ . It is hard to reduce this metre to any musical system. It is usually found in dimeters, i. e. in lines composed of two metra.

(Unless otherwise stated, facts stated concerning lines in strophes are to be held as true also with regard to the corresponding lines in the antistrophes.)

*The Parodos.* Strophe 1 (ll. 64-67) and antistrophe 1 (ll. 68-71) Ionic a minori. The third syllable of the first words in ll. 64 and 66 is worth four short syllables. l. 68  $\tau\acute{\iota}\varsigma$  lengthened before  $\mu\epsilon\lambda\acute{\alpha}\theta\rho\omicron\iota\varsigma$ ; this shows that synaphea is observed, as in an anapaestic system; that is to say, that each line is not metrically independent of its neighbours.

Strophe 2 (ll. 72-87) and antistrophe 2 (ll. 88-104). ll. 72-77 are logaoedic.  $\delta\acute{\iota}\mu\alpha\kappa\alpha\rho$  is a cyclic dactyl. The last syllables of ll. 72-77 are worth three short, i. e. each is equivalent to a trochee. The first two syllables of ll. 73, 74, 76, 77 are bases. ll. 78-86, are Ionic a minori. ll. 87, 104 logaoedic. In l. 81 a long syllable corresponds to two short in l. 97. In l. 83 there is hiatus after the first foot. Compare with l. 87, the concluding rhythm of l. 385.

Strophe 3 (ll. 105-119) and antistrophe 3 (ll. 120-134) logaoedic. Many of these lines approach the glyconic type. Several lines, e. g. l. 105, begin with a cyclic dactyl. The first syllable of l. 107 is a base: similarly the first two syllables of ll. 110 and 114. In l. 108 a long syllable corresponds to two short in l. 123. ll. 112 and 115 begin with a resolved choree. In l. 114, the scansion is of this nature:

$\cup \cup : \bar{\cup} \sim \cup \bar{\cup} \sim \cup \bar{\cup} \bar{\cup}$

l. 118 begins with an iambus instead of a choree: cf. Catullus 34. 2.

Epode ll. 134-169 logaoedic, concluding with some dactylic lines. Paeons seem to be introduced at ll. 137, 140, 151, 157, 160, 164, dactyls at ll. 143, 144, 165-7. A paeon is properly speaking worth five short: but if it is to figure, as here, in a three-time rhythm, we must suppose it to be worth six. Genuine dactyls are of course in four-time.

Stasimon 1. Strophe 1 (ll. 370-385) and antistrophe 1 (ll. 386-401) Ionic a minori. In many of the lines, e. g. l. 370, the last syllable is worth four short. ll. 376, 384 are choriambic. l. 385 begins with two choriambi, but ends with the Ionic anaclomenus rhythm. The choriambus from a logaoedic point of view is analyzed thus: cyclic dactyl + long syllable worth three short.

Strophe 2 (ll. 402-415) and antistrophe 2 (ll. 416-431) glyconeian verses, often beginning with an iambus, e.g. ll. 402, 404, 406. l. 410 has two dactyls. l. 415 must remain uncertain, as the text in l. 431, the corresponding line, is doubtful. It ends with the anaclomenus rhythm.

Stasimon 2. Strophe 1 (ll. 519-536) and antistrophe 1 (ll. 538-555) Ionic a minori, with some anaclomenus rhythms in ll. 526, 527, 530-532, 545, 546, 549-551. A regular Ionic a minori corresponds at l. 549 to the anaclomenus in l. 530. l. 522 ends with a short syllable, instead of a long. The first two syllables of l. 536 are a base, and the scansion is not unlike that of l. 114 given above.

Epode (ll. 556-575) Ionic a minori rhythms as far as l. 570; in some of the lines, e.g. ll. 557 and 559, the last syllable is worth four short. ll. 571-575 logaoedic: but the Greek and metre of l. 573 alike suggest some corruption in the text.

In the κομμός (ll. 576-603) between the Chorus and Dionysus, the rhythms are irregular logaoedic, in which the paeon or resolved cretic (υ υ υ -) and towards the end the dactyl are prominent. Such lines as 576, 578, 586, being of the nature of exclamations, need hardly be reduced to metre. One feature of this portion of the play is the continual recurrence of three short syllables together, which can be regarded as resolved chorees. ll. 591, 594, 595 are dactylic. Notice the contrast of the heavy l. 597 and the rapidity of l. 598. l. 597 is a type of which Euripides is very fond in lyrics.

Stasimon 3. Strophe 1 (ll. 862-881) and antistrophe 1 (ll. 882-901) glyconeian of a regular type; in several places short syllables in the strophe correspond to long syllables in the antistrophe and vice versa. ll. 875 and 877 begin with a base, consisting of a short syllable.

Epode (ll. 902-911) mainly glyconeian, with trochaic rhythms interspersed. l. 905 is composed throughout of resolved chorees.

Stasimon 4. Strophe 1 (ll. 977-996) and antistrophe 1 (ll. 997-1016) dochmiac dimeters. l. 978 is nearly normal. l. 981 is uncertain. l. 989 seems to begin with two cretics. In l. 994 there is a good deal of resolution.

Epode (ll. 1017-1023). ll. 1017, 1018 logaoedic, with short syllable as base. ll. 1019-1020 are dochmiacs. The last three lines are quite uncertain.

κομμός (ll. 1032-1042) dochmiacs: but l. 1032 is defective and l. 1038 probably corrupt.

## APPENDIX II.

Short monostrophic Ode (ll. 1153-1164). ll. 1153, 1154 are dochmiac monometer + cretic. ll. 1158, 1160, 1162, 1163 are also dochmiacs. l. 1155 looks like a corrupted iambic senarius. ll. 1156, 1157 are glyconics: l. 1161 an iambic. l. 1164 is composed of two cretics.

*κομμός* between Chorus and Agave. Strophe (ll. 1169-1183) and antistrophe (ll. 1184-1199) dochmiacs with logaoedic lines interspersed. ll. 1173, 1174, 1179, 1180 begin with a base, composed of a short syllable. l. 1181 is made up of four bacchiacs.

ll. 1367-end: anapaestic dimeters. Notice that synaphea is observed in this metre: thus it would be a violation of the metre to begin l. 1369 or l. 1370 with a vowel, and to make the last foot of l. 1372 an anapaest, l. 1373 must begin with a consonant. Monometers are interspersed at ll. 1370, 1375, 1383. l. 1392 is a dimeter catalectic: i. e. the last foot has lost its last syllable. It is the rule in an anapaestic system that the last line is catalectic: it is called the paroemiac. (Cf. L. and S.)

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THE END

